OVERSTREET'S Monthly Comic Book Price Guide

COMIC BOOK MARKETPLACE

NUMBER 1

MAR/APRIL 1993

NEW Card Price Guide

INTERVIEW
SAM KIETH
Artist to the Maxx

SPECIAL
PULL-OUT
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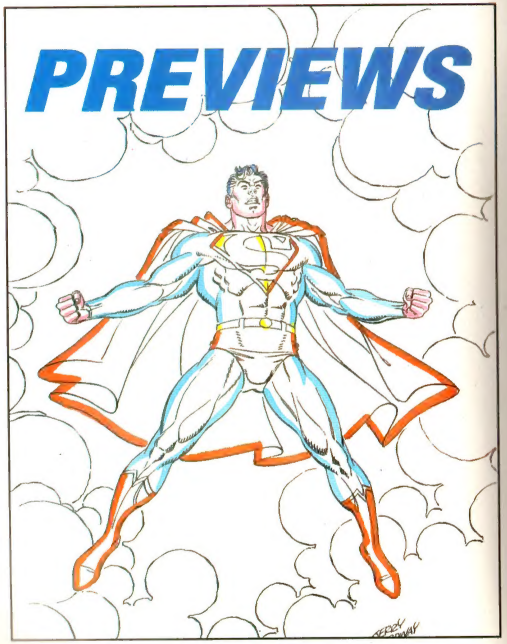

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A LETTER FROM THE PUBLISHER

Welcome to the first issue of our new and exciting comic book price guide magazine, Overstreet's **COMIC BOOK MARKETPLACE**! Those of you who have been in the hobby for awhile are, no doubt, familiar with the Overstreet Pricing and Grading system. That's because we've been the standard for over two decades, compiling the first extensive Comic Book Price Guide way back in 1970 and also the first to establish comic book grading standards. I'm proud to say that, 23 years later, collectors still consider the Overstreet Comic Book Price Guide to be the most accurate and reliable in the hobby!

Overstreet's **COMIC BOOK MARKETPLACE** will continue this proud tradition by featuring the first monthly Overstreet Comic Book Price Guide as well as providing articles and features found no where else in fandom.

This is a very exciting time in the history of our hobby. The recent increase in the number of collectors has been nothing short of phenomenal. Never has there been a more important need for integrity and accuracy in the gathering and reporting of comic book price data. But hand in hand with this rapid growth goes increased responsibility to the consumer, and we at Overstreet Publications take that responsibility very seriously!

To ensure even higher standards of accuracy, Overstreet Publications constantly "fine-tunes" its research methods and has expanded its price reporting network. All this means that you can be absolutely confident in the accuracy of the Overstreet price!

Sincerely,

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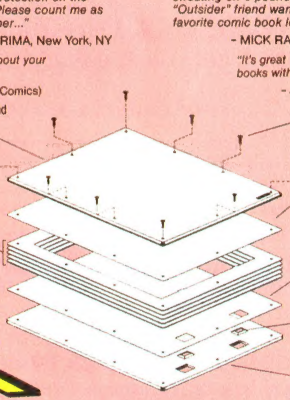

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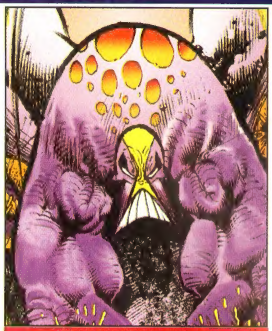

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CBM talks with the avant-garde mastermind behind the THE MAXX in a surprisingly in-depth interview.
On the cover: The Maxx © 1993 Sam Kieth

CBM'S FORWARD TO THE PAST PAGE 125
It could be the biggest surprise of the season – Gladstone Duck$ may mean collector buck$!
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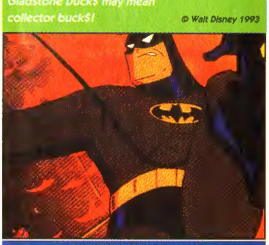

COLLECTIBLE CARD PRICE GUIDE PAGE 96
You asked for it...A brand new feature devoted to the exploding field of trading cards, starting this issue!

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Issue Number 1, March - April 1993

...ONLY THE BEGINNING!

Wow! What a magazine! As Oversteet's COMIC BOOK MARKETPLACE #1 goes to press, I'm amazed and pleased at the sheer volume of information we've packed into this first issue! Check out the premiere installments of some of the great columns we've got lined up. Michael Naiman's *4Color 4casts* has discovered some amazing things about investments in early Silver Age Marvels and Pat Calhoun explores one of the all time great DC sci fi books in CBM's *Rare-Bits*. Tony Starks opens *Comics In A Flash* with some "lost comics of the '70s", and Erik Andresen's *esotERIKa* astrogates the little known worlds of "The Sons Of Superman & Batman".

But the roller coaster ride doesn't stop there! I had the distinct privilege of interviewing Sam Kieth, Creator and artist of The Maxx, for this issue's *CBM interview*. As you'll see, Sam shared some amazing insights into his unique view of the universe!

If you're interested in the comics market, look at the revealing buying and selling prices our advisors reported in the *CBM TOP 40 Buy/Sell Survey*, the *CBM TOP 40 Market Watch Survey*, and the *CBM Market Reports* where Overstreet Advisors tell us "What;s hot and What's Not". This issues market reports are among the most in depth in Overstreet history!

LETTER FROM THE EDITOR

And don't forget *CBM Forum* (a controversial discussion on the death of Superman), *CBM Collectibles Report* (a ring for 17,000 dollars?), *Strange Adventures In Comic Book Collecting, CBM HOT Picks, the CBM Convention Calender, Marketplace Mail*, our new non sport *Card rice Guide*. All this *and* the Overstreet *Comic Book Price Guide*! I think you can see why I'm so excited about our premiere issue!

Oh... one thing more. I'd like to extend a personal invitation to serious comic book collectors like you. I hope, starting with this issue, you'll be a regular member of the CBM family of readers and contributors. For my part, I'll make sure you get great articles and the most accurate source of comic book pricing information in the country! See you next issue and happy collecting!

Best,

Gary

Gary M. Carter, Editor

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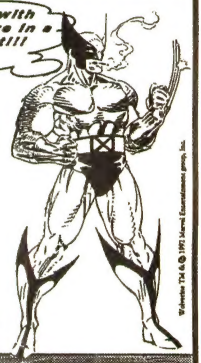

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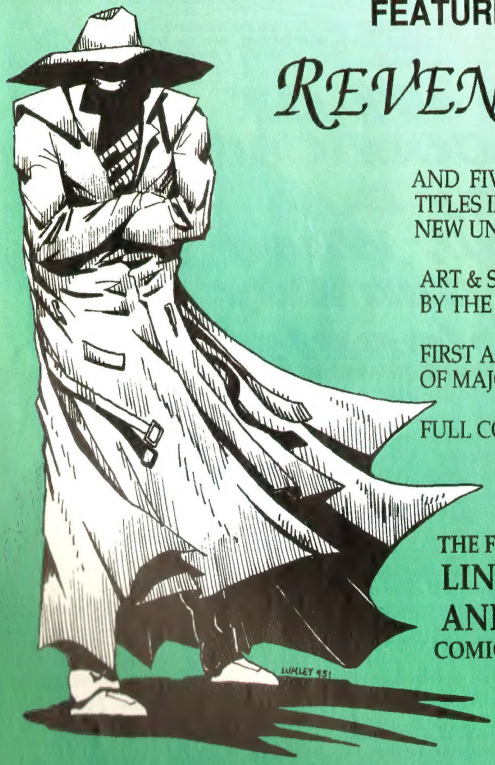

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DC's Strange Silver Sci-Fi

STRANGE ADVENTURES #114 (MAR 1960) is an outstanding example of DC science fiction at its best. The cover is provocative and uncluttered and gives a good idea of what might be inside... "Secret of the Flying Buzz Saw" is a story with some "hard" science in it... dealing with the disastrous effects that a passing white dwarf star might have upon our solar system. Aliens come to assist us, but in true DC fashion, it is human ingenuity that carries the day. A young scientist had just invented an anti-gravity device, and the "dwarf" gives him a chance to test it against the incredible G-force of this "world wrecker". This feature length nine-pager is played out in full dramatic form, and is rendered in exquisite detail by the incredible Russ Heath.

The second story, "The Man Who Created Himself", is also awesome. People of the far future send back a robot kit to the present, and the builder creates a duplicate of himself, which travels back into the future with the man's "mind". He is another scientist whose experiments hold the key to defeating an alien menace in the future. The art here is supplied by the wonderous Sid Greene and is exquisitely crisp and clean.

The book's finale is the first story in the Star Hawkins series. This future detective is most renowned for always pawning his cute robot secretary whenever money gets tight. Though not as wildly imaginative as the other stories in the book, the characters are engaging, and it moves smoothly through its paces, to the payoff in the pawn shop. Mike Sekowsky's art does the job, especially on the "spooky" scene in the asteroid jungle.

The best way to illustrate that this was a prime moment for Silver Age DC (riding the post-Sputnik sci-fi crest) is to mention that March 1960 is also the cover date for *Brave And Bold #28*, the first appearance of the Justice League. It's important to remember that back then, the DC universe was a decidely sci-fi universe. Adam Strange and Space Ranger were popular, and the newly revived Green Lantern was very interplanetary.

For a little personal perspective, I just want to say that this is the first comic book I ever plunked down a dime for... at the tender age of eight... so this book packs a maximum nostalgia punch for me. It was a great time to be getting into comic book collecting, and a great book to begin with... ■

© DC Comics 1993

Cosmic Disaster, Time Travel, and the first Star Hawkins story—and all for a dime! What was a Sputnik-era adolescent to do but to BUY IT NOW!!!

by Pat S. Calhoun

OVERSTREET'S COMIC BOOK MARKETPLACE INTERVIEWS

ARTIST TO THE MAXX

SAM KIETH

Where and when were you born Sam?

I was born in the Sacramento area and grew up there. I am 29.

What was your earliest recollection of contact with comic books?

The only anecdotal story I remember is that there was a kid at school who said he had a large collection of comics. I told him I knew all about comics and that I could tell him whether they were worth anything — which was not exactly true. We went over to his house, which was across the street from the school. The comics were in a big pile underneath his bed and they were all folded and mangled. I thought, "I don't know much about comics, but I'm sure that books that are folded, mangled, and have bubble gum on them couldn't be worth a whole lot." I was really disappointed that they were all mucked up, but I looked at them anyway. I also think that some friends I knew had comics growing up, but it wasn't until I was eleven or twelve years old that reading comics seemed like a neat idea.

Did you have any particular favorites back in those early days?

Yes. I liked Spider-Man and the rest of the Marvel characters. Marvel was publishing a lot of titles and at that time they seemed a bit more fashionable than the DC characters to my circle of friends. This was around 1972 or '73. The artists I remember most were John Romita Sr., Ross Andru, and Jack Kirby. I know that some don't view the early seventies as the most exciting era in comic book history, but it's sort of my personal Golden Age.

How did you originally start collecting comics?

Marvel was printing the large size Treasury Edition books. I had a buck-fifty burning a hole in my pocket and I saw a rampaging Hulk. I thought it was really a neat thing to have such a large book, so I bought it. Even though they aren't worth much, I still collect those Treasury Editions because I associate them with my childhood.

Anyway, after I bought that large size Hulk, I decided to try and get every Hulk. This was before comic shops were around. I would go to various grocery stores with comic book racks. The trick was to get there before anybody else or you couldn't find any of the issues you wanted. I would go to about four to six stores to get all the comics I needed. I remember making the rounds, all the while "whining" to my parents that we had to go to more stores until I found the issue of the Hulk or Spider-Man I was looking for. I collected the Fantastic Four then, but eventually stopped because it seemed like there were just tons of characters that I knew nothing about.

The Hulk comics, on the other hand, had just the basic characters and a relatively simple plot. What you saw was what you got, and that was the basic idea — a strong guy that's not particularly intelligent.

When did you first become aware of artistic style?

You know, it's really odd... when I first started reading comics I never gave a single thought to the artist or writer, or any of the people that actually made the comics. It wasn't until I got this really "lame" little Hulk comic that had a record in it (you could play the record and read along with the comic) that I got to thinking about it. I felt that the Hulk's voice was all wrong. I always visualized his voice as sounding a certain way but the record portrayed the voice characterizations completely different. It was then I thought, "You know... there are people who write and draw this, and surely they must know what the real Hulk's voice sounds like." I never got over that. (laughter)

And then I started thinking about the artists. I guess the first guy I remember telling about this was Kelly Jones. I kind of grew up around him. He was about four years older and was already in high school and already knew how to draw. I remember as a young kid telling him once at his house, "You know that John Buscema is pretty good." He said, "Yea he is. You ought to check out this guy Jim Starlin." I thought Starlin drew oddly at first. Three days later I decided he

was really great. I vote my artistic heroes in and out within a matter of days.

Do you feel "breaking into the business" is difficult?

It depends. It takes a tremendous amount of energy to hold down a job and try to break in on the side, which is usually the case. The ideal thing is to do nothing but practice drawing…It's ideal but it's not always very practical. Most people get drawn further and further away from drawing once they get a regular job outside comics. It's not always easy, but it is helpful if, after high school or college, you just go straight into it. But it doesn't always work out that so neatly. It seems to me like many would-be artists either have the skill but don't have the time, or have the time but don't have the skill.

What do you think is the best way to break in?

There are a lot of different ways. For instance, Tim Vigil went to New York. Marvel and DC. said they liked his stuff but they didn't have an opening. They asked if he could stick around until there was one. I think he waited there a month but nothing opened up… and then he came back home. It was another ten years before he got into doing his own comics.

When were you first published?

I suppose it was around 1980 or so when all the alternative comics were coming out. After I'd gotten a little tired of super heroes, I hoped to break in at Pacific Comics. They were hiring all the best artists. They had Dave Stevens over there and a whole bunch of artists that were... Bruce Jones had his horror titles coming out and Twisted Tales and stuff, and they also had Miss Mystic which we didn't know would be an annual (laughter)… we thought it would come out every month. There were a whole series of books that were very exciting to me… but I knew I wasn't quite good enough to get into any of them. So, I went off into the corner and found the most insignificant black and white book that I could find. I thought "Maybe these guys would take my work?" That book was called Comico Primer. I wrote and drew a little ten page story with my own character. I got $10 a page and Matt Wagner was the editor. It was called Max the Hare. I think it eventually came out as a black and white around '82.

How did you get published by more main stream companies?

I guess I could summarize the process this way. I started out working for a smaller company, then mailed some samples to a larger company. I kept banging on the doors of the next largest company.

I started out inking a comic called Mage for Comico. Later I got hired as a penciler to do the Sandman. That was kind of a big break because I could finally stop inking other people. However, I admit that it would have been nice to actually learn to pencil before I started getting published. The result was that the public kind-of watched me learn to pencil in the first six issues of the Sandman. If I was a comic book reader I might say, "Well, gee, let this guy go to art school to learn." Even more embarrassing, it was the Gaiman Sandman. Neil Gaiman became "mucho" popular, so they kept reprinting those practice" comics. I'm glad it worked for Neil but if I had it to do again, I'd go back and re-draw every one of those books. I'm just not real thrilled with what I did in them, although I can't deny that I got more work either because of… or in spite of those books. I'm still not sure which. Anyway, I went off to Marvel after that.

What was your first project at Marvel?

I guess I did a back cover of Nightmare on Elm Street #2, just a few issues before Marvel canceled the whole line. They thought it might be viewed by the public as pretty unwholesome, but they took three or four issues to decide so there was a bunch of material. A guy that worked there brought it down and showed it to the Hulk editor, Bobby Chase. She liked it and wanted to know if I would do a Hulk fill-in. I did one just before Dale Kelne took it over. I worked

Sam Kieth's rendition of Venom!...

SAM KIETH

on it with Kelly Jones and I loved it. Actually, people said they liked it too, even though we just went nuts and added too many blacks and got the figures wrong. We were rushed but we had a great time doing it.

What has been your favorite project?

I did a book called Epicurus about Greek philosophers. I'd have to say that I have a soft spot in my heart for that one. It's for people who are more in their 30s and 40s that would like a humorous look at mythology and philosophy. I'd say that and the Wolverine stories I did. After the Hulk issue, I got a chance to draw Wolverine and Marvel Presents. If there are any characters that I really feel come naturally to me, it would be the Hulk or Wolverine. I really feel lucky that I got to work at Marvel drawing my favorite character.

Is Wolverine difficult to draw?

It was very easy. Ever since I read the character Wolverine (when I was younger) I felt that I "just knew" he should seem really evil, and demented, and warped...but in a wholesome way.

When I drew him it just felt right. I always draw characters that are hunched over with their knees by their armpits and their arms hanging down, and I knew Wolverine should look the same way. Terry Cavanagh didn't stop me either. He said, "Yes, go ahead and draw this funky looking Wolverine the way you want." So I was allowed to draw it in a way that was different from the main stream. They kept getting mail saying people liked it. I'd never gotten any positive response for drawing weirdly before. So, it's nice to have people acknowledge your work instead of throwing eggs.

There are tons of characters out there that look very normal. For kids that grew up and wanted to draw normal stuff, it's perfect. I also hope some kids out there will want to draw their characters in unusual ways, and that there will be a place for their work in main stream comics.

In terms of looking a little different, it was either Frank Miller or Walt Simonsen that gave me the idea — and Starlin too. But I was of the opinion that if somebody with their unusual art style could get published... then maybe I could make it too. I also think it's possible that a lot of the younger people who may be reading this may not emotionally relate to drawing comics at all.

Which of the great comic book artists do you enjoy?

I've always felt that Kirby had a great deal of power and decisiveness in his work, but better art scholars than I have examined and talked about what's great about Kirby's art. There's also Bernie Wrightson and Ditko... Hal Foster and Alex Raymond. They were terrific?

I know CBM readers are curios about what Maxx looks like. Could you give us a hint?

Well, he's a "spirit" animal.

Similar to an Indian totem?

Exactly! In the Australian outback, which is Maxx's world, he is the spirit watcher of Julia, a "jungle Queen". In another reality he is a bum in NY city and afraid to take off his mask for fear of what he might find.

You mean like a big Bug's Bunny?

Except that Maxx is not a funny animal He eats flesh, (laughetr). But seriously, Maxx is just dreaming about the spirit of a rabbit. It sounds complicated but is becomes clear when you read it.

I was told you freelanced for both Marvel and DC.

That's right Gary. I was drawing Wolverine covers for Marvel and Batman/Detective covers for DC. Doing popular covers for Wolverine is nice because people seem to pick them up... really no matter who draws them. Doing Detective covers is nice because Batman is one of my favorite characters at DC. Doing Maxx is nice because I own it, and I can put more creative feeling into it.

How did you start with Image?

Jim Lee, when he left Marvel, said, "Why don't you come over to Image and do some work for us?" So, I called up Bill Loebs and he wrote Epicurus with me. Actually he wrote it and I drew it. I thought that we might click really well on something like this. So, I went through and came up with what the characters would be doing and their motivations and drew them into the story. Then I sent them to him and asked him if he would

Below: Kieth's "long-ear" version of Wolverine.

Kieth Draws Wolverine © MEG

be willing to dialogue it. It takes somebody who is really secure in what they're doing to allow a someone else to "temporarily drive the car". His job is to go through and fix all my mistakes (laughter). So far he seems to be doing really great.

So Bill helps "fine tune" the verbiage, so to speak.

Exactly. There has to be a really "free flowing" and open communication style for it to work. I feel our collaboration effort is working very well.

What is your biggest challenge drawing Wolverine?

The hair on the arms... (laughter) because there are so many of them! It takes forever to draw the hair on his arms. And finding the space between the hair and the arms that is just the right amount. If you put them too close together when they're reduced down for the comic they don't work. And if you put them too far apart then it looks like he has shaven between hairs. I can't stand Wolverine's arms when the artist doesn't have the patience to draw the hairs close together. It drives me nuts.

And Batman?

Everything about drawing Batman is a challenge... because so many really good people have drawn him. Sometimes I despair, and I think I'll give up trying to draw these covers... because everybody's done a great Batman. And now I'm supposed to do one? Forget it! I keep thinking I'd like to draw Batman the way Neil Adams and other greats drew Batman.

I've thought of throwing in the towel on Batman hundreds of times. The problem is, I keep getting recharged and enthused and I think, "Okay, I didn't get Batman just right this time, but I'll get it right next time, but I never do! I will be taking a couple of months off from Detective covers, I'm hoping to come back to them with even stronger covers.

How about Maxx?

Well, I feel drawing Maxx is incredibly easy. But sometimes people have a different viewpoint. Recently, somebody asked if Maxx looked too much like Wolverine (because he hunches over with his knees up in that crouched position. I explained, "Well, gee, pretty much EVERYBODY I draw is in that position." So, whether it's Wolverine or the Maxx or whoever, I apply my own approach. With Wolverine I always have to be careful and not draw his feet too large. But on the Maxx I draw what I would naturally tend to draw anyway. The hands are getting bigger, the feet are getting bigger, and his head is getting smaller, and the body is configured in compositional shapes. I'm fitting the muscles into those shapes rather than the other way around.

> Ever since I read the character Wolverine (when I was younger) I felt that I "just knew" he should seem really evil, and demented, and warped... but in a wholesome way.

That drawing approach can be a dangerous ploy. . and there are only a few people that seem to be able to get away with it. One that comes to mind is Walt Simonson. He knows enough about muscle structure so that he's able to make a series of circular or rectangular shapes and then draw the body into that shape Nothing interferes with a really strong composition. Simon Bisley is able to do that too. You really have to know anatomy to pull it off. And therein lies my problem.

Did you attend art school?

I was really self-taught. I did take several years of figure drawing however. It was good for me, because it gave me the opportunity to "un-learn" certain drawing clichés that I felt were unnecessary and that I wanted to lose. It also gave me the experience of trying to learn to really draw "fine art", fail, and then come back to comics. I at least have a basic knowledge of the human form so that if I decide to exaggerate it, I a least have an "anatomical alphabet" to go by I wanted some knowledge of the anatomy that extended beyond the typical clichés.

One last question Sam... You have a bit of a reputation for being especially nice to fans. Is it true?

I try to be respectful of fans. I think it's important. I'm not saying an artist has to be Mr. Nice Guy every step of the way. I mean, people are people... but you can tell those who put an effort into treating their fans with respect and those who don't. And that's really, to me, the bottom line. I mean, I wouldn't treat my worst enemy the way I have seen some artists treat... say a nine year old kid that absolutely worships the ground they walk on... and all he wants is an autograph. I always wonder what could be conceivably going on in that artist's mind to mistreat this kid. I always think, "Boy, in five more years when you're not on top any more, you're going to wish someone asked for your autograph!"

Thanks for spending time with CBM readers, Sam.

No problem, I enjoyed it. ■

Above:
Sam Kieth's eagerly awaited and controversial character... the Maxx. "But, sometimes, it's me." Sam Kieth

CBM FORUM

A Sacrifice Not In Vain

by Todd McDevitt

Dec. 28,1992. For more than a month I have wanted to put my thoughts about the Death of Superman on paper. I finally sit down to do it in my office and sweet irony sets in. As I'm deciding how to step onto the soapbox, my man at the front counter is barraged by a still unyielding public asking about Superman's Death. The muffled questions and answers pierce my rarely closed door and put me in a trance. I can't believe the hype surrounding his death has endured so long and so consistently. What a beautiful thing.

Why? The typical shelf life of a new comic is two weeks. For the week before Christmas (which is traditionally huge anyway, but we all know there is a tremendous call for back issues then, so this figure is probably low), 11% of my gross (new + old) comic sales was the *Death of Superman Trade Paperback*.

When was the last time any new book sold that well? My guess is never. The secret is that the big guy's demise dared to tap that unfathomable realm where the comic industry fails to thrive - the general public! Everyone knows who Superman is. Everyone knows what death is. Everyone thought the two would never meet. Combining the recognition of the most enduring hero with the unthinkable brought the general public in by droves. Many of them commenting "I didn't even know they had stores that just sold comics" or "Look at all the different comics."

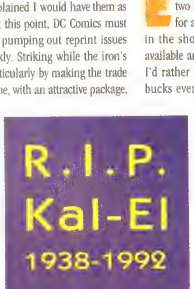
The general public didn't gasp at Death's Head II or Bloodshot. They were most interested in what I like to call "media titles" - *Ren and Stimpy*, *Quantum Leap*, *Star Wars*, Clive Barker books, *Aliens*, and many other licensed books. The general public can relate to Capt. Kirk or Indiana Jones, but ask the next person you bump into on the streets who Venom is. Todd McFarlane? Who's he? Most of today's comics are aimed at people who already collect comics. Very few casual customers will snap up a *Venom* comic. By catering to existing collectors, potential readers get further alienated. You're either part of the comic hobby or your not. That was true until Superman bridged that wide gap with his corpse. How many retailers heard "I usually don't buy comics . . . (as if that surprised us coming from a 48 year old professional woman) They became part of the comic crowd . . . everyone did the day that the Man of Steel fell.

For a short time, comic stores weren't specialty shops anymore. *Superman #75* became a commodity as desirable as a loaf of bread or a gallon of gas. I don't know about everyone else but I can handle being frequented like a grocery store. It's up to the publishers and retailers to keep chipping away at the general public until they all read comics AND THEN WE WILL RULE THE WORLD! (Sorry--I got carried away).

The secret is keeping all those Superman customers coming back. One way not to do that is the path too many retailers have chosen. John Q. Public walks into a comic shop for the first time in his life because he heard about the Death of Superman on the news and wants to check it out. Mere days after its release, this store is charging $20.00 for it. Mr. Public takes one of two approaches: He is either repulsed by the outrageously high price and storms out of the comic shop (and hobby) never to return or he thinks it must be worth it and shells out the $20.00 with investment underlying his decision. He then returns later to check his investment only to find that *Superman #75* - the largest circulated comic in history - is practically worthless. And then he storms out of the comic shop (and hobby) never to return.

In my opinion, too many retailers made this short-sighted decision. They saw the frenzy of the media coverage as a way to take advantage of the ignorant. In John Q. Public, they saw a quick kill.

Fortunately, not all retailers are this shallow. This is how I, and many other responsible retailers, handled the frenzy of Superman's death. John Q. Public walks into my shop looking for the *Death of Superman*. Of course, I am out. Early on, I had a sign up sheet for the reprint issue and the trade paperback. Later I explained I would have them as quickly as possible. At this point, DC Comics must be congratulated on pumping out reprint issues and the TPB so quickly. Striking while the iron's hot is important. Particularly by making the trade paperback a great value, with an attractive package, and available before Christmas. It was not hard for John Q. Public to see that $4.95 was a steal for the entire death story. He risks his five bucks and peeks inside the comic hobby.



What about John Q. Public - Investor? In my store, he got an education. He learned that *Superman # 75* is the largest circulated comic in history - implying that big quantities don't equal big bucks. He found out that comics are meant to be read first, then collected. Of course, he found out about the trade paperback (which is such a uniquely comic term that he asked, "*a trade what ?*") for the whole story. But he's been to other stores selling it for $20. He quickly got the some-retailers-take-advantage-of-the-hype speech. In mid-November, I put out 16 copies of Action #662 (first printing) on special for $1.00 each anticipating that I could sell them during the death hype. I sold my last one just after Christmas. I explained to Mr. Public Investor that it was a $20 book the week it came out. And I showed him that it now collects dust for only $1.00.

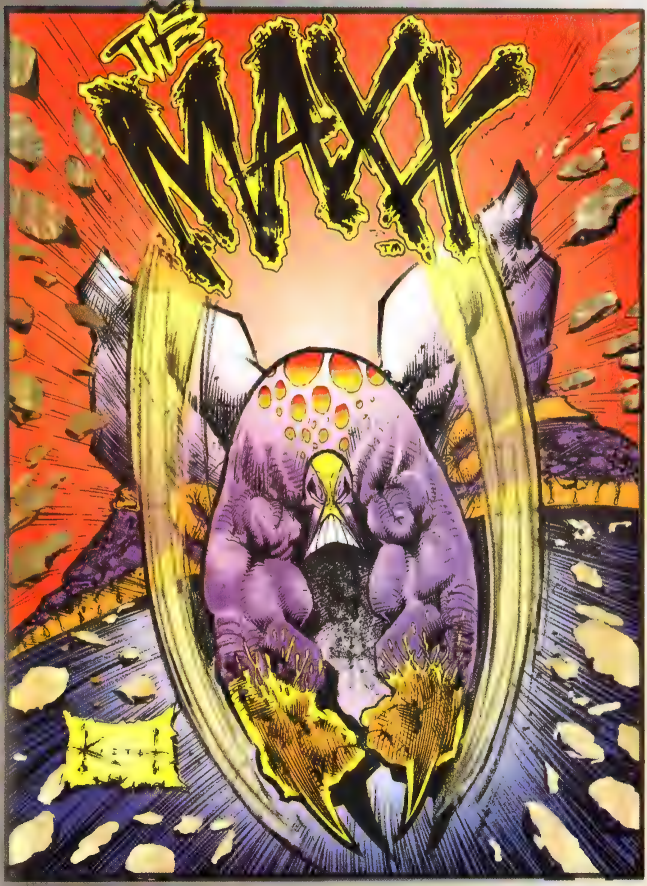
The idea here isn't to demean the customer with his blatant ignorance of comics. Admittedly, investment potential is one of the attractions that lured me into comics. I try to take that investor mentality and twist it into curiosity about comics. After all, the only thing that makes a comic valuable in the first place is the enthusiasm of a collector. Long time comic fans are the only ones willing to pay $40 for *New Mutants* #87. What would you guess is the level of enthusiasm of the guy who walks in, pays $20 for *Superman #75* and leaves? John Q. Public has to build up to that level, not plunge right in.

Essentially, I'm trying to say that there are two ways to capitalize on such hype. Sell it for as much as you can and make a killing in the short term or keep a current printing available and affordable to encourage new readers. I'd rather have a new customer spending a few bucks every month in my store than one who spends a bundle and disappears. In other words, I'd like to be in this business for a long time. And lets not kid ourselves-- this type of thing will needs to, and should happen again. This has been too good for the comic industry not to be repeated. Before it does, decide which type of retailer you want to be... and which type of retailer you want to patronize. ■

OVERSTREET'S MONTHLY COMIC BOOK PRICE GUIDE

COMIC BOOK PRICE GUIDE

No. 1
April 1993



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Overstreet's COMIC BOOK PRICE GUIDE

INTRODUCTION

Congratulations! You have just purchased the most reliable and accurate price guide in the field. In fact, Overstreet was recently voted "Best Price Guide" by Diamond Comic Distributor retailers! This year Overstreet Publications entered its 23rd year of price reporting. That means that the #1 edition of **THE COMIC BOOK PRICE GUIDE** is older than many of the comic fans that presently use it. We would like to take this opportunity to thank the many fans that have helped make us the number one standard in comic book price reporting. We hope you'll join the thousands who say **"make mine Overstreet!"**

The first Overstreet **COMIC BOOK PRICE GUIDE** was published in 1970 and through the years has been the accepted price guide in the field. The first issue of **Overstreet's Comic Book Price Update** (supplement to the annual Overstreet Price Guide #12) was published in the Fall of 1982. After a few years of publishing a mid-year Update, the comic market finally demanded a more frequent price report. The Update eventually became a bi-monthly. Overstreet's *Comic Book Marketplace* is now the official monthly price guide magazine for Overstreet Publications.

GENERAL INFORMATION

About Pricing: The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by Overstreet Pricing Advisors. Prices often vary widely from region to region because supply and demand varies. Therefore, each seller should determine prices based on both prices supplied here and regionally specific supply and demand factors.

The Listed Prices in this Guide, particularly on more expensive books, are a "moving average" of the market prices realized over the past month or two. Thus prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price.

Collectors will, at some point, attempt to sell some or all of their acquisitions at a wholesale price to dealers. It is important to remember that **dealers buy comics in order to resell them** to other collectors. Therefore, dealers will always pay a higher percentage for issues that they think can be sold quickly and a much lower percentage for items that have a low demand. Dealers must always buy at a percentage that allows for their overhead plus a fair margin of profit. Most dealers will pay anywhere from **25-75%** of the prices listed in this guide depending on inventory needs and local market conditions. **However, the vast majority of material from the past 10 to 15 years is readily available and dealers may only offer a very small amount (20% or less) or may not be interested at all.**

Pricing New Comics: This guide lists retail prices of current comic books. Titles that are listed with an asterisk have a value that may range *up to cover price* of current comics.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in **NEAR MINT** condition. The value of a comic in a lower grade will be a percentage (listed below) of the near mint value. To find the correct price spread for a specific book, consult the annual Overstreet Comic Book Price Guide and compute the price spread between the listed Good, Fine and Near Mint prices.

Mint	greater than 100%
Near Mint	100%
Very Fine	69-75% of Update price
Fine	38-50% of Update price
Very Good	20-34% of Update price
Good	10-17% of Update price
Fair	5-12% of Update price

PRICING INDICATORS

+ = Has *increased* in price since last issue
- = Has *decreased* in price since last issue
H = High demand issue that is currently in vogue

GRADING COMICS

The grading of a comic book is done by simply looking at the book and describing its condition, which may range from absolutely perfect newsstand condition **MINT** to extremely worn, dirty, and torn **POOR.**

RESTORED COMICS - Since this hobby began, it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and for spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers and webbing reinforcement and other highly specialized archival quality materials.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that repaired/restored books are not worth the same as books in the same grade in their original unrestored condition. The more expensive the book, the greater the likelihood that it has been restored. After restoration, these books are not actually in a higher grade, but are simply altered lower grade books.

Obviously some books need to be repaired and/or restored in order to keep them from disintegrating. I

Note: The lower the grade, the less objection repairs/restoration become. In fact, the low grades often sell better when they have been cleaned and/or repaired and priced accordingly. Books should be examined closely for evidence of restoration before purchase. Some of the things to look for are: whitening, trimming, interior spine and tear reinforcement, gluing, restapling, missing pieces replaced, wrinkles pressed out of covers, recoloring, and cover reglossing. Ethical will always disclose any known restoration to potential customers. Restoration is alteration of the comic book from its original condition and is therefore technically a defect, and should be considered as such when grading.

(See the Overstreet Grading Guide for complete grading instructions and information.)

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and understanding which characteristics to use in making your assessment. It is very important to grade a book in its entirety, considering all defects. Do not grade by the cover alone! The grades below are used to describe comic books in their original unrestored condition! Restored books must be described with an APPARENT GRADE as opposed to an actual grade. After carefully examining the comic one of the following grades may be assigned.

NOMENCLATURE GRADES, ACCEPTED ABBREVIATION, & NUMERIC RANGE

MINT (MT) (ONE 100-98) Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM) (ONE 97-90) Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.

VERY FINE (VF) (ONE 89-75) An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white.

FINE (FN) (ONE 74-55) An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable.

VERY GOOD (VG) (ONE 54-35) The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed.

GOOD (GD) (ONE 34-15) This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle.

FAIR (FR) (ONE 14-5) Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, bring 30-50 per cent of the Good price.

POOR (PR) (ONE 1-4) Sufficiently degraded with little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability. ■

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What's HOT and What's NOT

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Since I sold my stores in California and moved to Florida in 1989, my sales have been made by mail order and at major conventions. These two areas provide a market "point-of-view" that is both a national and international.

There are plenty of retail operators who can express the merits of Marvel, DC, Valiant, and the others. My only thought to share with you is that when buying recent merchandise for future appreciation, remember *Howard the Duck*. Not the movie, of course, but the comic book. It was a "hot" book. Just like the death of Robin issues. There just happened to be more of an investment mentality toward collecting the title than there was toward enjoying the title. I feel it's important to remember that if the title is not enjoyable, the investment potential over the long haul is likely a mirage.

This is my concern over the recent escalation in Valiant titles. These books do have a high enjoyment factor, meaning that prices probably should be higher. Investors, however, seem to be the ones mainly buying the back issues now, which I believe may be dangerous to those investors if their sole intent is selling them for future profit.

Now let's look at the some other areas.

Silver Age Marvel - Prices seem to be leveling off, but demand is still strong. This means that books are available if you look hard enough. In terms of dollar volume, high grade items dominate. When I look at the number of items sold, however, lower grade books actually outsell top condition. I think this indicates that a lot of collectors are in the hobby of collecting silver age purely for the fun of owning and reading their books.

What surprises me is that the *Fantastic Four* issues are outselling Spider-Man issues about four to one. The best sellers so far are #45 (with the first appearance of the Inhumans) #52 and #53 (first Black Panther and his origin story), along with #55 (Thing battling the Surfer). Notable sales include: Silver Surfer #1 NM $350, Fantastic Four #45 NM $70, and several copies of Nick Fury, Agent of Shield #1 have sold at $50.

Silver Age DC - Yes, the higher grade items *are* harder to find in this area. More collectors will buy a key DC in lower grade than will buy a key Marvel in lower grade. Recently, a large, high grade DC silver collection was sold at a major convention and buyers were paying 1.5 x guide and seemed overjoyed to get the books! Even some dealers were involved in this buying frenzy. The fact is, lots of non-key DC Silver issues are outright bargains at guide prices, if they can be located. Take, for instance, Adventure Comics #416! This issue is a DC Giant and an all-girl issue. I have sold many copies for $20 each, yet it currently guides for only about 6% of this amount. DC Giants in high-grade may just be one of the next big "booms" in Silver.

1950s Comics - The demand for these books is not as high as the demand for recent comics. However, the supply is so limited that it is difficult to meet the existing demand. Many stores that I visit don't have access to much of this type of material and consequently don't put effort into building a clientele for it. Because of this, they sometimes sell this part of their inventory to dealers who specialize in it. Since this is the age of specialization, many stores find the "road-to-riches" paved with newer comics and don't allocate the time, funds, or personnel to older material. I think it's important for collectors to consider an important concept. Just because you don't see these older items as often stores, don't think they can't be as blisteringly "hot" (in demand) as the latest Valiant crossover issue.

Fox, Fiction House and related 40's and 50's Good Girl Art comics (including titles like *All-Top, Jumbo, Fight Jo-Jo, Claire Voyant, Seven Seas, Alley Oop* , and *Dagar)* many in high grade. These books flew out of the warehouse and many could have been sold multiple times.

Another area worth noting includes 40's and pre-code 50's Archies. I don't know if these books should be labeled HOT, but I have trouble fulfilling all the requests for many issues.

"Tip-of-the-Month" for 1950's Comics: one of the unmapped (and untapped) frontiers from this era is Romance comics. There are lots of bargains in this field and lots of action. As you might expect, high grade romance comics are even more difficult to find.

Golden Age - Golden age comics are forever popular. DC and Timely lead the way in activity. With the increasing prices in this area, low-grade keys are the instant movers. Recent sales: *Superman* #1 VG (restored) $7300; *Red Raven* #1 VG $1100; various Centaurs have gone at slightly above guide and mid-range, low-priced Fawcetts zip off the shelves. Newspaper reprint titles such as *Famous Funnies, King, Tip Top*, and *Crackajack* have recently become strong sellers. I can remember when these would just sit no matter what the price.

Related Items - The hot ticket now is comic related Pulp Magazines. Any pulp that has to do with comics is a sure mover. Several issues of Buck Rogers' first appearance in *Amazing Stories* in 1928 have been sold recently. Any issues of the Red Circle titles (this was the Marvel Comics pulp publishing branch) sell extremely well. *Marvel Science Stories* #1 (Aug. 1938) was the first appearance of the "Marvel" logo used on *Marvel Mystery Comics* in 1939. This has sold for $250 in VG-F. The *Lone Ranger* ash can #1 (1936) went for $1600. *Shadow* #1 (1931) G-VG, $2500 cash/trade combo. A couple of copies of *Doc Savage* #1 (1933) VG-Fine went in the $1500 range and I have requests for 3 more copies. *Doc Savage* and *Shadow* pulps are highly sought after by comic collectors. Comic-Related Tip of the Month: get the Doc Savage reprint paperback double issues. Believe it or not, at least two of these issues sell for higher than their original appearances in the mid 1940's pulps! That's it for this issue of CBM… see you next time.

STEVE LEEDOM
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The holiday season for us in the convention/mail-order business was slower than expected on older back issues. As we've seen in the past six months, the amount of new material coming from the publishers is astounding and continues to take most of the sales. What avid reader wouldn't want to load up on current, reasonably priced books, and not to mention the other factor that is spinning our industry right now…Greed! The "investors", whether they be young or old, are influencing the expenditures of most of what else remains of the buyer's dollars. Valiant books, as excellent as they are, still are creating one of the craziest side-shows at conventions BEFORE any investor walks through the door. Dealers scramble around from table to table buying or trading at good, solid high values. all in order to present to the public a well stocked Valiant table. But do I call these dealers greedy? No. Why? Because usually they come close to selling out at their asking price. You buyers are letting us get away with this. Why? Is it because you think it will increase in value 20 to 70% over the next six months? Okay, let's say it is, but when you're going to sell it, think about how and who are you going to sell it to. That's the tricky part about investing, making the sale with profit. (And it's not always easy.) I'm not trying to put anyone or their collecting approach down. I'd like everyone to be not only happy with their purchases, but aware of the big picture too. One final thought on this subject. Our economy today is still oriented to a "buyers market", meaning that sellers often times lower prices to make a sale. There are good deals to be found with (and sometimes without) asking!

1970s - back issues that are becoming more in demand, including: *Ironfist, Son of Satan, Fear* #20 - #31, *The Champions*, & even *Nova*. Most are still quite reasonably priced, except for *Fear* with Morbius. If you want these, I suggest finding them before a possible (and substantial) price increase.

1960s - Investors seem to be only looking for VF or better copies, and so it is becoming increasing difficult to find high grade books. But a new buyer trend started last summer, for us, which seems to be getting stronger. We call them the "Enthusiasts". Collectors who are buying books in good or lower condition. These collectors say that they want the pleasure of owning and reading a "treasure", without having to pay a fortune for it. We've had a lot of demand for *Fantastic Four* #67 (in high grade) and *Amazing Spider-Man* #50. Also many requests for a low grade *Showcase* #4. All three are tough to find at the "right price".

My pick for '93: John Byrne's *Next Men*. So, until Next time, enjoy collecting!

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Recent Back Issues - As most of my mail order customers are older, recent books are usually slow for me, so I make little attempt to obtain or list this material. Valiant is the exception. They sell great through the mail and even better at shows. Older collectors all tell the same story. They purchased *Magnus* and *Solar* because of their fondness for the Gold Key runs, but paid no attention to the rest of the Valiant line until the Unity storyline. They love the stories, which "remind them of Marvel when Marvel was small and refreshing" and want the issues they missed. As the print runs were quite small - UP go the prices.

Recent sales of note include Harbinger #1-6, no coupons - $70.00, #4 - $35.00, X-O *Manowar* #1 - $25.00, #2 - $15.00, *Archer & Armstrong* #0-3 - $30.00.

Other recent titles which sell well include Sandman, Hellblazer and Ghost Rider/ Spider-Man #14 is much in demand at $4.00 (Morbius appearance).

Future Picks - I'm not much on fortune telling, but most of the collectors I know are anxious to see the Vertigo line from DC. They would also like to see Magnus Vs Predator while they still have their eyesight.

CBM Market Reports

Silver Age - Unlike other reports I have read, low grade Silver Age material (when graded and priced fairly) sells well. DC's sell more quickly than Marvels, but I have trouble finding much DC material to buy. Books in better than VG, but less than VF+, are often the slowest to move - not nice enough for the condition collectors and not cheap enough for the "bottom feeders". Most Keys, however, sell in any grade.

The trend I see worth mentioning is that a lot of Silver Age collectors are moving into '70's material. Fifteen and twenty cent cover price material is starting to sell much better, and to the same people whom only wanted ten and twelve cent cover price a few years earlier. First issues of any Marvel prior to 1975 are quickly taken . . . can DC's be far behind?

Golden Age - I rarely see much, but I know of about 75 low grade, odd ball (late 1945 to 1953) Golden Age books that sold. They were mostly lesser titles like *Gang Busters*, *Archie*, *Pep*, *Joe Palooka* and various crime comics. Due to condition, most guided out under $15.00@, and I was surprised at how quickly they sold. Obviously their is substantial demand for inexpensive older material. Only the Disney material by Barks was slow to sell, the higher prices, I suppose.

Till next time, consider Tony's "law" of collecting: "The return on your investment in a comic book is primarily the pleasure received from reading it . . . any increase in value is just a bonus".

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Hello again from the southwest. Well, we anticipated the market to cool off like it normally does right after Christmas, but we're still selling gobs of stuff well into January.

Silver Age - There have not been many key silver age sales recently. Most Silver Age sold has been to people "filling holes". There has also been a loss of interest in the Flash/Superman race issues, which began way before the death of the Man of Steel.

Gold Keys - We expected GK to be better sellers than they are, as many contain the original appearances of Valiant characters. At summer shows, Gold Key were pretty hot, but now they seem to have "lost steam", probably because many collectors are struggling to afford even the Valiant back issues.

'70s Marvel - These have definitely lost steam. If another character to brought back, interest may begin again. Deathlok *Astonishing Tales*, Warlock appearances, Guardians appearances, even early Sabretooth have lost collector focus. *Iron Man* #55 was over priced from the time it passed the $30 mark. Now, of course, the prevailing attitude seems to be "Thanos who?"

Recent - The modern market has been interesting to say the least. Superman was, of course, the big word for Christmas. We know of places that have been selling the bagged #75 for $50 and flea market dealers in the area have been getting about $30. These prices were being paid mostly by people who were new to the comic collector's market. We feel the true value of the book in a collector's market is approx. $15. Other issues in the Doomsday storyline sell for between $6 and $10. Sales of Superman comics have increased ten fold since October.

Vertigo has also been a success so far. At the time of this writing, only *Death* and *Shade* have come out, but sales are high. We are concerned about the *Eclipso* series. The series is understandably not Comics Code approved, but it should sport a "mature readers label", or, preferably, be a Vertigo title. It's a well-written book, but it's time to reconsider the sensibilities of younger members of the comic reading audience (and the potential wrath of their parents).

Marvel's big book is "Venom: Lethal Protector." We'd like to say we sold cases of the "Cable" mini-series but, alas, it was not to be. Sales of this book was probably the most disappointing comic to come out since, well, since *Infinity War*. We're going to order a fair amount of *Cable* #1 because of the special cover, but are really not that excited about it. The feedback from customers has not been that great either, considering the character.

The 2099 series is doing very well. Spider-Man is, of course, number one of the four and "Ravage" is at the bottom. "Punisher" sold well but has not generated the expected excitement among our Marvel fan clientele. We feel that *Doom* is the best and most imaginative of the four titles.

Valiant - What can we say that you don't already know? Sales are going up every month. Any back issues sell quickly, often for over guide. *X-O* #14 was white hot, and we wish we had some to sell so that we could report a price, but we don't! *Magnus* #12 sells easily for $40 when we have them. Any *Eternal Warrior* or *Archer & Armstrong* sell particularly well as back issues. *Shadowman* #8 (1st Master Darque) sells easily at $15. The future looks especially strong for Valiant. Of course the Turok phase has already begun and we predict *Turok: Dinosaur Hunter* could be the best-selling book the company has released so far. May is slated to be X-O month with an *X-O* #0, a trade paperback, and a double-sized issue scheduled for release. The new title *Secret Weapons* will be out this summer along with *The Second Life of Doctor Mirage* and perhaps the return of the *M.A.R.S. Patrol* or *Mighty Samson*? (These last two titles top the list of speculation on these parts for the next Gold Key tidal wave). While all of these are likely to be hot books, we look for the March issues of *Harbinger* and *H.A.R.D. Corps* to be sleeper hits with their new character appearances. Also think there will be lots of "hubbub" over Valiant's and Image's cross-company cross-over *Deathmate*.

Image - *Pitt* sold well but not what we were expecting. Ditto with *Shadowhawk* #5. It seem that the Liefeld books are dropping off rapidly, here. *Supreme* #1 stayed unsold on our cover price rack for the full 8 weeks and a large number of *Youngblood* #0's didn't sell, and that's a coupon book! *WildC.A.T.S.* #2 still seems to be the book to have, and sells well for $7.50. *Shadowhawk* sells just as quickly at $15. Any *Spawns* blow out of our back issue boxes as fast as we can stock them, and is also the hottest off the "new" rack. We look for coupon books to drop off in back issue sales after the mail-in deadline. Also, how will sales be affected when the Image comic packs start being sold in Wal-Marts? Good question!

Cards - In the trading card arena, Marvel Masterpieces were the hottest cards to come out in some time. Prices per case from secondary distributors have already risen about 15% from original distribution sources, when we can find them. The insert cards sell well for $8 to $12 each. Unity wax sells well, but is no longer a hot item. The chromium cards are still popular and sell for $15 to $20 each. We feel that Comic Images needs to bring up the quality of their sets if they want to stay in the card business. It's been our experience that people will only chase special cards for so long. We felt the Shadowhawk set (in particular) could have been more attractive. Silver Surfer was sold fairly well, but was a victim of its huge cost. Marvel III and Impel X-Men are both steady at $1.15 and $1.25 a pack, respectively. The sleeper hit for us this term is *Batman: The Animated Series* playing cards. This is an inexpensive and attractive set that sells to a wide range of customers, card collectors or not. We went through a box in a couple of days for $5.50 a deck. These cards are real crowd pleasers.

Thank you for reading and we hope you enjoy the rest of the new *Overstreet's Comic Book Marketplace*. Considering the talent and combined years of experience in the comic market present in this publication, we're sure you won't be disappointed.

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Greetings from North Carolina. Comics are selling at a break-neck pace, especially if they are stamped with either "Image" or "Valiant" on their front cover. But even if they don't, they're still doing quite well. On to the report:

New Comics - Image. Everything (Regardless of how one views the artists or their shipping dates) sells extremely well! And it doesn't seem to matter what it is or who did it sell! *Pitt* #1 is a phenomenal success, with almost everyone of our customers buying at least one copy. Dale Keown's eye-catching cover earns some of the credit for this. Another great newsstand seller has been *Shadowhawk* #3 with the glow-in-the-dark cover. We expect *Darker Image* #1 and *Youth* #'s 8-11 to go over extremely well.

Valiant - The biggest selling comic recently has been *X-O Manowar* #14 with both Bart Sears' appealing artwork and an appearance of Turok. This issue flew off the newsstand here. Valiant sells to a steady and consistent audience with all of their comics selling around the same number of copies every month. Some other recent "hot" Valiant books are anything with Master Darque in it, *Magnus Vs Predator* #1, and everything that Barry Windsor-Smith's pen touches. We look forward to *Magnus* #25 to see how Valiant handles an "anniversary" book.

Marvel - While they still sell more than their share of comics, Marvel is nowhere near the beast they once were. It seems that every book from them every week now has some sort of foil highlight or other cover gimmick. These comics still sell, but nowhere near the quantity that they used to demand. *Venom* #1 was a certified hit, with our copies of it moving very quickly. All mutant books move well, as do all Spider-books. Outside of this, the same old hot Marvel stuff is still hot, and the rest is, well, the rest!

DC - We're still checking for a pulse, but there's no real improvement whatsoever here. We think the only hope that DC can muster comes in the way of their Vertigo imprint. This is an idea that has finally met its time. The Vertigo Preview with the exclusive Sandman story sold very well for a DC book, as did Death #1. Seeing

What's HOT and What's NOT

as these are the only two Vertigo comics that I've seen so far, it's too early to pass judgment yet. I've got my fingers crossed. Otherwise, DC is still extremely cold on the new issue market.

Independents - No earth-shaking moves here. The rich keep getting richer and the poor keep getting poorer. Dark Horse, Rebel, and Tundra are still the three companies to know.

Image - The co-dominator of this comic facet along with Valiant. Every comic they have issued sells extremely well as a back issue, especially the #1's and the coupon books (be prepared for the Image #0... they will be hot). Some recent sales include: Spawn #1-$3.00, #2-$5.00, #3-$5.00, and #4-$5.00, Youngblood #1-$6.00, WildC.A.T.S. #1-$3.00, #2-$5.00, Shadowhawk #1-$13.00, Cyberforce #1-$5.00, and Savage Dragon #1-$8.00.

Valiant - Still amazing. Some sales: Archer & Armstrong #0-$9.00, #1-$9.00, Bloodshot #1-$5.00, Eternal Warrior #1-$12.00, #4-$9.00, #5-$9.00, #6-$6.00, Shadowman #8-$8.00, Rai #0-$13.00, #4-$55.00, and Solar #10-$40.00. Everything that is not listed sells extremely well however.

Marvel - Talk about sudden drop! Many of the people who used to pour their money into Marvel back issues are now putting that money into Valiant and Image. While not completely dead, it is still a far cry from even a little over six months ago in terms of sales. Just about the only thing clamored over are Venom appearances. Amazing Spider-Man #300 is remains in demand at $30.00 here, and so is everything else that Venom has graced his presence with.

DC - Superman is the story here. The bagged #75 still sells for about $25.00 in these parts, but nowhere near as fast as they did at first. Look for both interest and price on this book to fall very soon, especially considering that old Supes is coming back to life.

Alternates - The Star Wars: Dark Empire set at $50.00, is worth mentioning with not much else to report. That's all for now. Hope you are enjoying the hobby the way it should be enjoyed: by reading!!

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DC - *Superman* #75, collectors bagged edition, is selling for $15.00 to $20.00. Demand is diminishing, although it still isn't that easy for us to obtain at this time. Because of the huge print run, I feel that it will be a $5.00 book within a year. If you have some, sell, sell, sell now! The crossovers, *Justice League America* #69 and #70, sell for $8.00 each. DC's new Vertigo looks very promising. *Sandman* is consistently our best DC seller. Creating a separate label for the quality titles and expanding the line, coupled with heavy promotion should yield good results for DC and dealers alike. Buy lots, and sell them! Batman, despite the apparent success of the second movie, is slowing in sales. Most of the other titles sell to a loyal following that is consistent month to month.

Marvel - *Spider-Man 2099* is selling well. Copies of #1 are still available for around cover price, but the supply will probably dry up pretty soon. *Doom 2099* sells moderately; *Ravage 2099* is slower. *Punisher 2099* had okay sales for the first issue. Punisher as a whole has been over used and in general sales are sluggish. Except for a few bright spots, the Marvel line appears to be "crumbling". The exceptions are Peter David's books which are always well written and, hence, popular. *Rest and Stimpy* is the hottest thing from Marvel now. Issue #1 is going for $10.00 but may go higher. I've seen #2 selling for $8.00; #3 is available for cover but going fast. Issue #4 and up should be more plentiful, at least for now. *Ghost Rider, Wolverine, Punisher*, and most of the other "hot" titles are slipping in new issue sales and not selling as back issues. *Spider-Man* and *X-Men* still do okay, but are not nearly as hot as they were before.

Topps - The Dracula movie adaptation mini did well. Whether this is a flash in the pan or not remains to be seen.

Dark Horse - For Aliens, Predator, Terminator, etc. big back issue sales are gone. They still sell a respectable number of new issues. *Star Wars: Dark Empire* is currently hot; #1 for $15.00, #2 for $9.00, #3-5 for $6.00, and #6 for $4.00.

Tundra - The introduction of the European style hardback graphic novels gave Tundra a needed shot in the arm. The artwork and production values are superb, especially on Margot In Badtown and Druuna: Creatura. With more interest in cutting edge comics, the time is right for Tundra's expansion. The three-issue Crow series sell consistently, and Taboo is picking up new readers.

Valiant - Here is where the adult speculator is spending his money. Many don't seem to care what the title is as long as it has the Valiant logo on it. But beware, the pendulum will eventually swing back. Currently, our prices are: Archer & Armstrong #1-$7.00; Bloodshot #1-$7.00, Eternal Warrior #1-$8.00, Magnus Robot Fighter #1-$25.00, #2 and 3-$15.00, #12 (1st Turok outside Gold Key)-$30.00; Rai #0-$10.00, #1-$15.00, #3-$20.00, #4-$25.00, Shadowman #1-$15.00; Solar, Man of the Atom #1-$20.00, #2 and 3-$15.00, #4 and 5-$10.00; X-O Manowar #1-$20.00, #2 through 4-$12.00.

Image - Here is what the Junior G-Men are plunking their paper route money down for, as it's HOT, HOT, HOT! But, as with Valiant, beware! Anyone who doesn't learn from history is doomed to repeat it. Some examples of our prices are: *Brigade* #2 (with image #0 coupon)-$8.00; *Cyberforce* #1 (with coupon)-$8.00; *Spawn* #1-$5.00, #4 (with coupon)-$8.00; *Wild C.A.T.s* #2 (with coupon)-$6.00; *Youngblood* #1 (first printing)-$8.00.

Silver Age Marvel - Issues from this period seem to be much more common than their DC counterparts. It's much harder to buy (and much easier to sell) DCs because of their scarcity. Much of the market was previously made up of dealers buying from other dealers, creating an artificial demand for certain books. Now that dealers are being more selective in their buying, much of the market for these artificially inflated books has diminished. Despite these setbacks, low grade '60s DCs will sell eventually if priced "right" (fairly). I still believe in them, and swear by them!

Slow: *Avengers* #20 and up, *Captain America* #100 and up, *Daredevil* #2 and up, *Doctor Strange, Incredible Hulk* #102 and up, and *Iron Man*.

Moderate: *Fantastic Four* #60-100, *Spider-Man* #20-100, *Journey Into Mystery, Strange Tales*, and most DC Comics.

Hot: High grade "key issues" (surprise, surprise); you know which ones! Gold Key super-heroes (if you can get them). *Turok, Lost in Space*.

Golden Age - Timelys are brisk sellers, when priced and graded correctly (and maybe even if they are not). EGs are hard to keep in stock. *MAD* sells slowly but steadily, as do Barks ducks, Fawcetts, Quality. DC hero books from this period are moderate but steady. We sold almost an entire run of the Superman titles last year. They didn't blow out, but sold slowly and steadily. I would encourage every collector to get at least one nice golden age book for their collection. Get one featuring your favorite character, or artist. If you are a Marvel fan, try a Kirby *Captain America*. If you are a DC fan, try a World War II vintage *Batman*, or *Superman*. Golden Age *Archies* are tough to find in any condition.

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Since I am supposedly on vacation I will write about the two shows I attended. One was the Great Eastern Show in Denver Colorado with special guest Stan Lee while the other was the Sun Convention in Tampa Florida.

Denver - The show was packed. Thousands of people of all ages lined up (some for hours) to get 'Stan the Man' to sign prints, comics, photos, and assorted alien objects. Dealers consistently said that business was great. Silver Age Marvel, DCs, and Valiants ruled the show. Only high grade Marvels and DCs, as well as key Marvels in low grade seemed to be moving. Any non-key book lower than VF were generally not moving.

Early Atlas horror was in demand. Valiants (big surprise) were also a big seller. People were spending big bucks on *Harbinger, Solar, Rai*, and *Magnus*. Reported sales: *Harbinger* #1-$125.00, #2-$65.00, #3-$40.00, #4-$50.00, #5 and 6-$30.00; *Magnus* #12-$75.00, *Solar* #10-$55.00, and *Rai* #3 and 4-$40.00.

Miami - The Sun Convention in Tampa was also crowded. Silver age DCs and Valiant were the most asked for books with high grade being the key phrase. It seemed like an amazing number of collectors were asking about the availability of *FF* #1 or a *Spidey* #1 in high grade. Do collectors think there is a secret stash behind every dealers table?

Silver Age DCs - Reported sales: *Brave & Bold* #1(F)-$500.00, *Flash* #107(F)-$150.00, #123(VF)-$400.00, *Batman* #103(VF)-$185.00; *Detective* #136(F+)-$210.00; *Green Lantern* #40(VF)-$425.00.

Silver Age Marvels - Reported sales: runs of *Spider-Man* #20-50, *Avengers* #10-40, *FF* #60-90, and *Strange Tales* #119-135, avg. condition VF-$5,800.00; *Spider-Man* #50(NM)-$200.00, *Avengers* #1(VG)-$185.00, *DD* #1(VG)-$200.00; *Iron Man* #1(VG)-$60.00.

Golden Age & 50's Horror-Reported sales. Horror titles from the 50s are taking off. ECs along with Avon Sci-Fi & ACG horror titles are "flying" off the walls. These titles, along with Atlas horror, were among the hottest show stoppers.

Sales include *Tales of Suspense* #12, #27(VF)-$200.00 for the pair; *Captain America's Weird Tales* #75(VF)-$475.00; *Tales from the Crypt* #28(VF/NM)-$200.00, #33(VF)-$350.00, #37(VF)-$150.00; *Weird Fantasy* #7(VF)-$200.00; and *The Thing* #4(F+)-$125.00.

Timely Sales include: *Human Torch* #18, 21(F+)-$225.00 for the pair, *Captain America* #72(VF)-$450.00; *Submariner* #8(G)-$75.00.

See everyone at your local comic book convention!

CBM Market Reports

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Hello and thanks for the opportunity to express our opinions and sales results from Central Florida. Our reports will include both retail store sales and convention activity.

Golden Age - Sales are flat with the exception of super high grade (so hard to find from this period) or origin/first appearance issues. The few issues we get in this category sell immediately. *Batman* #11(VF/NM)-$1,495, #47(VG)-$400, *Detective* #59(VG)-$175, *Superman* #30(F)-$295; *Whiz* #52(VF)-$40; *Walt Disney C & S* #31(F)-$350

Silver Age - All DC and Marvel selling well. We find demand for all grades GD to NM. *Amazing Spider-Man* still leads the pack here for Marvel, with *Incredible Hulk* 1-6, *TOS* 39-59, *FF* 4-5, *Avengers* 4 close behind. DC sales are strong in such titles as *Showcase*, *Brave & Bold*, *Batman*, and *Green Lantern*. We have even seen movement of pre-1965 *Jimmy Olsen* and *Lois Lane* books. It is especially difficult to keep FN - NM copies in stock. Marginal movement in Gold Key, Dell, and Charlton. *Amazing Spider-Man* #6(VF)-$500, #8(Fair)-$45; #41(VF/NM)-$615, #20(VF)-$150, #50(VF/NM)-$150. *Fantastic Four* #8(F)-$195, #48(VG)-$75, *Avengers* #4(G/VG)-$90, #11(NM)-$150; *Strange Tales* #115(VF/NM)-$160, *TOS* #59(VF)-$150, *Tarak Son of Stone* #12(VG)-$20, *Green Hornet* #1(VG)-$25, *Showcase* #22(VG)-$350, #24(VG)-$175; *Brave & Bold* #28(G/VG)-$395, #30(VG)-$195, *Jimmy Olsen* #2(VG)-$125.

Recent - Marvel and recent hot independents are the word here. Most 1970's Marvel are in demand, especially *Amazing Spider-Man*. Other titles showing movement are *Defenders* #1-20, *Team-up* #1-50, *Son of Satan*, *Tomb of Dracula* and books that employed particular artists (Smith, Adams, Wrightson). DC sales from this period are slow with the exception of early 1970's Kirby material. I feel it will be a while (if ever) before demand for 1970's-1980's DC equals that of Marvel. Recent independents from Valiant, Image and certain Dark Horse titles sell well from of the back issue box. Time will tell if these books will be able to maintain current price levels. Our Superman Death related issues have sold well. As far as restocking comics from this period, we find most titles to be available in the many collection that are offered to us. At this point there is no lack of books from 1975 present.

Artwork - Sales of cels and original comic book art have been better than average. That's our report from Central Florida. Let's all hope for a healthy and prosperous 1993!

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Hello from the San Francisco Bay area to Overstreet readers, old and new.

Premiums - A Superman Krypto-Raygun, deluxe set, was traded for an *Adventure Comics* #41 in F and a *Mary Marvel* #1 in VF.

Golden Age - *Superman* #76 in F+ (with slight restoration by Susan Chicarko) for $550, *All-Star Comics* #23 in G+/A+ for $200, and *Batman* #100 in VG for $200.

Silver Age - sales of note were largely ultra-high grade 50's Charltons, Apex, and Farrell. An assortment of issues of *Submarine Attack*, *Fightin' Air Force*, and *Crime and Justice* sold easily for 2-3X Overstreet, yet they all bargains at $20 apiece and under!

Post-Silver Age & Modern Age - *Marvel Preview* #2 (Punisher) in F for $100, and a run of Lafeld *New Mutants* at exactly Overstreet prices.

Action Figures - Sales and their accessories were up. Three Major Matt Mason accessories in blister packs sold at a group price of $100. Marvel Superhero Secret Wars figures sales, loose but with the blister packs and all accessories, were $15 for a Wolverine and $50 for the pair of Hobgoblin and Spider-Man (Black costume)

Till our next "restored high-tech" report…

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All right you combat happy collectors, listen up, wipe that smile off your face, and I'll set you strait about what's happening in San Diego

New Comics - The Valiant line is selling like there is no tomorrow (both new & back issue). Image's new issues are selling extremely well. However, back issue requests are slow with the exception of Spawn 'Gimmick' cover books are still selling strong (the logic for it escapes me) "Who cares what's inside as long as I can have my glow-in-the-dark, prism, die-cut, hologram, no eye tracks cover!" There's an increasing trend to collect certain titles because they have a low print run. Superman Doomsday titles are slowing down. We are selling the bagged version of *Superman* #75 around $25.00.

Silver Age - Receiving MEGA requests for high grade 10¢ (and first year 12¢ ers) DCs, regardless of the title. But all 10¢ DC's don't last long. They are also difficult to acquire. Marvel high grade books are selling great, especially key issues under $2,000.00. Some recent sales: *JIM* #93(VF+)-$1,450, *TOS* #39(VF)-$1,600, #40(VF+)-$650, 77 #27(VF+)-$1,250, #35(VF)-$600. *Avengers* #1(VF)-$900, #4(F)-$300; *X-Men* #1(F)-$900; *My Greatest Adventures* #80(VF)-$200, *Flash* #107(F)-$195, *Fantastic Four* #48(F-)-$210; *Atom* #1(F+)-$350; *Ironman* #1(VF)-$250.

70s Key Issues - They seem to be slowing down (except for *Defenders* #1 & *Tomb of Dracula* #1), probably because they have reached their equilibrium.

80s Books - *Animal Man*, *Doom Patrol*, *Sandman*, *Shade*, and *Swamp Thing* are experiencing slower activity-especially back-issues. Hopefully DC's Vertigo will rekindle interest.

Most local collectors are steering clear of books that are in any degree of restoration regardless of price.

OK, breaktime is over! Let's get back to the front lines! Until next time, keep your ammo dry!

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Greetings from the Bluegrass state.

Silver Age Marvel - Still very strong interest. Mann requests are for *Spidey* 1-50; FF #48; *X-Men* 1-60, especially Smith, Steranko, Adams issues; *Daredevil* 1-20, etc. No real surprises here, just steady interest in all grades. Sales: *Spidey* #14(G/VG)-$150, #33(VF)-$50; *Daredevil* #1(VF)-$175; *FF* #48(VG) -$175. Guide prices seem about right on Silver Marvels.

Silver Age DC - Demand exceeds supply, especially in the higher grade 10¢ issues. *Flash*, *Green Lantern*, *Atom*, *Hawkman*, Legion/Bizarro issues, *Brave & Bold*, and *Showcase* and spin-offs lead the requests. DC war will soon deserve its own category with steady demand for the 'Big 5' titles steadily increasing. Lots of room for growth in DC war. Get them while you can. Sales: *Action* #252(VG)-$250; *Superman* #199(FN)-$90; *Teen Titans* #1(FN)-$60; *Brave & Bold* #5(G)-$40.

Dell/Gold Key - Cartoons and TV/movie comics are finally getting some attention. *Star Trek* is a sure sell around guide. Nick at Nite has apparently helped for *Bewitched*, *F-Troop*, *Mr. Ed* and others. *Bonanza*, *Gunsmoke*, *Scooby Doo*, *U.N.C.L.E.*, and the one-shots (*Jonny Quest*, *Astro Boy*, *Space Ghost*, *Mighty Hercules*) are constantly sought. *Steve Zodiac and Fireball XL-5*, *Supercar*, *Atom Ant*, *Jetsons*, *Flintstones*, and *Three Stooges* are all popular. *Andy Griffith* in high grade, where are you? Sales: *Astro Boy*(VF)-$120; *Jetsons* #1(VG) $35; *Scooby Doo* #1(NM)-$25, *Bonanza* #1(FN)-$40.

Westerns - Photo covers are in, with Clayton Moore *Lone Ranger*, *Lash Larue*, *John Wayne*, *Maverick*, *Bonanza*, and TV/Movie titles in the lead. Marvel/Atlas *Kid Colt*, *Two-gun Kid*, and *Rawhide Kid* movie well. Watch for *Mighty Marvel Western* (square-bound) and *Gunmaster* (with Bullet the Gun Boy), an esoteric Charlton. Sales: *Lash LaRue* #1(VF) autographed-$450; Lone Ranger #138(VF) $40.

Pre-Code Horror/Pre-Hero Atlas - Both trade very well. Non-EC titles are favored, with *Mister Mystery*, *This Mag is Haunted*, *Dark Mysteries*, *Beyond*, and special artists (Wolverton, Wood, Ditko) getting most play. Sales: *Tales to Astonish* #3-5(NM)-$800 (Christe's), *Mr. Mystery* #15(FR)-$10.

Golden Age - Hero DC and Timely get most requests with *Superman* getting some press. Fawcett *Marvel Family* is still a bargain. *Police* and *Plastic Man* are steady, and Fiction House/Fox are requested. *Captain America* is in short supply. Lower grade sells well on these titles. Sales *Blonde Phantom* #12-14(VF)-600 (Christie's); *Superman* #42(G)-$85, #59(FN)-$100, #55(VG)-$80.

70s - Marvel and DC: Kirby titles *Mister Miracle*, *Omac*, *Forever People* are favorites. *Shade the Changing Man* (Ditko) is close behind *Marvel Spotlight*, *Iron Fist*, *Son of Satan* are gaining attention. High grade is the majority of interest. Sales: *Swamp Thing* #1(NM)-$40, *New Gods* #1(NM)-$35.

Valiant - I saved the word 'HOT' for these. Demand exceeding supply on low numbers, and platinum editions. Guide is a bargain. Sales: *Magnus* #5(M)-$15, *Harbinger* #0(NM)-$260 cash and trade ($160 cash and $100 trade); *Shadowman* #1(M)-$20.

Finally, don't overlook mid-grade bargains and please READ (?) the books you buy… and maybe even try something different occasionally. Happy Hunting

What's HOT and What's NOT

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Hello from South Texas! Similar to every other comic retailer we talk with, we're seeing a huge increase in demand for comics, and most of it is due to an increase in the reader/saver type of collector. Here's a few examples:

Golden Age - We've noticed a pick-up in demand for "mainline" titles & characters. In the past two months we have sold (at Guide) *Batman* 16, 17, 23, 24, 37, 40, 48, 49, 53, 55; *Superman* 6, 9, 25, 31, 33, 35, 37, 45, 48, 53, 72, 76; *World's Finest* 3, 7, 14, 24, 28; *Captain America* 13, 48, 78; *Marvel Mystery* 14, 31, 80, 82, 89, 92; *Detective* 88, 92, 93, 97, 102, 133; *Action* 37, 41; *Human Torch* 4, 11, 28-30; *Captain Marvel Adventures* 4, 16, 17, 20, 22, 25; and others! All of these came from three recent acquisitions for which we were high bidders at approximately 60% of guide. Based on the sell-through rate of these collections, we believe that we could have probably boosted the retail price about 10-15% over guide. In addition, there has been sustained demand for Horror and Good Girl genres. The classic ECs and Fiction House titles top the list in this area. Most bring close to guide prices (about 85-90%).

Silver Age - All of the publicity over the Death of Superman has resulted in a large number of 35-45 year old "former collectors" coming into our stores. Many wish to recapture their youth, while others have just found out "how much money their mother threw away…" In our area, these folks have begun to invest in Silver-Age books - and in all grades! We sell most Silver Age books at the following percentages of Overstreet: Good 8-12%, Very Good 15-25%; Fine 30-40%; Very Fine 60-75% (very much issue dependent), Near Mint 95-110%; NM 98-125%+. Marvel sellers. *FF* 3, 5, 12, 48; *Amazing Spider-Man* 2, 4, 14, 17, 50; and *Strange Tales* 110. Few *Avengers* and *X-Men* have sold as of this writing. Silver Age DCs have been almost impossible to find.

Post Silver Age - Until the Death of Superman, supply of 1970-1985 comics has far exceeded demand. That seems to be changing! We are now finding our back issue bins devoid of popular titles from this era, such as: *Amazing Spider-Man, Incredible Hulk, Batman, Superman, Conan* (!!), *Flash, Green Lantern*, and *X-Men*. On-going titles, or defunct titles with still-active characters are far more sellable today than they were several months ago. Hot issues sold from this time period include: *Amazing Spider-Man* 101(VF)-$175, #194(NM)-$15, *X-Men* #100(NM)-$45; and *Green Lantern* #195(NM) $15.

Recent - Valiant, Image, & Marvel Valiant, Image, & Marvel…Valiant, Image, & Marvel .95% of the modern comics (1986-present) demand is material by these publishers.

Valiant… We are trying to cope with the irrationally high price levels that the early Valiant books command nationwide. It is interesting to note that the "seasoned" comics fan in less interested in buying the Valiants at inflated levels. Rather, we see those willing to pay $100 price tags for books like *Harbinger* #1 coming from former card collectors and former sports card dealers. We regretfully expect to see some folks incur losses as they speculate on the early Valiant books. Nonetheless, in order to be able to supply the pre-Unity Valiants to our market, we have to mark many of them up to 125% of Overstreet.

Image…Demand for Image books appears to be higher than that for the Valiant titles. However, there are LOTS MORE OF THEM AVAILABLE! For example, our average store (we have eight) sells about 500 of all Image titles within their first two weeks of life, while only selling about 50 of the average Valiant title. After about two weeks, we run out of initial stocking quantities and have to go to secondary distribution channels, causing us to raise prices to cover incremental procurement costs. With few exceptions, this results in 10-15% price increases hitting each Image back issue every month. As of this writing, *Spawn* #1 brings $8, #2 sells at $6, #3 for $5, and #4 brings $8. All of the Image #0 Coupon books bring premium prices, with *Shadowhawk* fetching $20 here. We predict that the pricing of ALL the coupon books (with or without) to fall dramatically after the 28th of February…

Marvel . The most steadily sustained player in the new book market is Marvel. While the statistics may show that Marvel has lost market share, we are still selling more Marvel books than ever before - both brand new and back issues. Although I have to admit some of the cover & bag gimmicks are getting a bit old, these techniques still draw customers to pick up new books. Recent HOT books are: *Spider-Man 2099* #1 ($5); *Dr. Strange* #50 ($4); *Fantastic Four* #371 ($4); and *X-Men* #266 ($30)

Superman…I know we didn't mention it above, but the Death of Superman IS RED HOT!! All of the Doomsday books continue to sell very quickly as do the 8-parts of "Funeral for a Friend". This one event has caused an increased traffic flow that we notice every day. Prices realized for these books are: *JLA* #69 ($12); *Superman* #75-Direct ($35), *Man of Steel* #18 ($10); *JLA* #70 ($8)

Trading Cards - Non-sports cards have taken off along with the comic book business. Sports card sales have continued to fall off dramatically, with many previously successful card-only shops closing their doors in this region. Marvel Masterpiece cards are currently in vogue, with packs now selling for $2.00 each, and the prism/foil cards bringing about $15. The entire Comic Images line is selling well, though there is little price appreciation at the pack or singles level. Marvel III is a staple, selling for less then $1.00 a pack.

In closing, some unsolicited advice for the new collector: If you buy whatever appeals to you and read whatever you buy, you'll always get your money's worth.

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With the current state of the back issue market here in Seattle, I find I have hardly any choice but to focus this report on Valiant Comics. For the past several months demand for this publisher's entire line has been steadily growing, to the point where it even eclipses the ever-present call for high grade Silver Age DCs. With seemingly every collector scrambling so madly to get Valiants, however, I think a word of caution is in order.

There is no denying that the Valiant books are well put together, entertaining and innovative. Many of them have also become very expensive, very fast. As a collector I think it's important to keep in mind that these are essentially new comics. When you spend a hundred bucks on a *Harbinger* #1, you are undeniably taking a greater risk than when you spend that same amount of money on a high grade Silver Age book with a proven track record. Five years from now, it's possible no one will give a hoot about *Harbinger* #1. *Amazing Spider-Man* #100, however, is a safer bet for the future. Comics which go up in price rapidly sometimes come down in price just as rapidly. From an investment standpoint, any new comic which is escalating in value like a rocket should be considered risky.

Okay, I'm off the soapbox. Next time no preaching, I promise. Thanks for reading and welcome to the new Overstreet *Comic Book Marketplace*.

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Greetings! First off, we would like to thank all of our customers for making this past holiday season one of our best ever!

Golden Age - GA has been moving very well for us as of late. We recently sold: A set of *MAD* for about 1-1/2 times Guide, *World's Fair 1939*(VG)-$2,200; *New Comics* #5(VF)-$1,600, *Wonder Woman* #3(NM)-$150; *More Fun* #110(NM/M)-$300; *Marvel Mystery* #35(PA cop/M)-3 times guide at $1,200; *All Star* #8(G+)-$900; *Jackpot* #1(VG)-$400; *Detective* #76(VF)-$800.

Pre Silver Age & Silver Age & Post Silver Age - After Christmas, we had a massive 2 day 50% off sale on all back issues. It was pretty much a "thank you" for our customers. We held nothing back. Before you ask, "Are you crazy?" let me say that as well as selling tons of new and old hot stuff, we sold a lot of books that are slow sellers and would not have sold without the sale, which balances it out. The interesting observation that we got from the sale is not what we sold, but what did not sell! Looking at our boxes and display walls, what did not sell even at 1/2 off were early *Daredevil* after #16, *Avengers* from about the same number, later *Tales of Suspense* and *Tales of Astonish*, *Teen Titans*, and *Mystery in Space*. These were the obvious ones, but there were others as well. It might just be us, but I doubt it. These books are just not moving. Silver age stuff that we have sold recently include: *Amazing Spider-Man* #1(G)-$500; *X-Men* #1(G)-$180; *Showcase* #22-$500, #24-$175, 34-36-$660, FF #5(VG)-$300; *Superman* #100(G/VG)-$100, *Superman Annual* #1(F/VF)-$100; *House of Mystery* #1(VF)-$500; *Tales of the Unexpected* #1(VG+)-$500.

The hardest thing we have to explain to collectors is why the high grade Silver so often sells for way over Guide Prices. We explain that (1) the Price guide values are compiled prior to publication and un a volatile market things can happen faster than any publicaton can keep up with. And (2) *Amazing Spider-Man* #1 in NM+ might sell at the Guide price in some cities, yet the one at the Sotheby's auction sold for over $14,000. Certain books (especially in high grade) are so scarce that it's all a matter of supply and demand.

As for newer stuff, we recently purchased and sold 3 copies of *Hulk* #181, one in VG for $90, VF-$180, VF-$200, an *Amazing Spider-Man* #129 in VF went for $160; *Spider-Man* #100(NM)-$100, #101 with

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Morbius(NM)-$14O, *Fear* #20 with Morbius(NM)-$35; *Marvel Spotlight* #12(NM)-$30.

Recent - Valiants are the big story, with virtually all issues selling for way, way, way over book prices. The problem is that you can talk to 100 different dealers and get just as many different prices. Our informal survey suggests that, in general, they are going for at least 1-1/2 times guide, some much more. Early issues seem to fly no matter what price.

Cards - As for cards, Marvel Masterpieces are the kings. Even though we had gotten a large amount when they came out, they sold out very quickly. Current wholesale prices on them are $50 per box and are still scarce! The foil cards from this series are going for $10 each down here.

That's it for now. Til next issue .

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Welcome to our first report for the new and amazing (not to mention pretty darn useful) Overstreet *Comic Book Marketplace*. We are excited by the improvements in getting solid information to collectors everywhere. Thanks to Bob, Rick, and Gary for keeping Overstreet Guides the most reliable on the market. Thanks also to my ever friendly staff for help in putting this info together.

We are continuing to experience a dynamic market for comics in this part of Northern California. Comic books are finding their way onto the mainstream entertainment spectrum. At Last!

Gimmicks - Some market trends need to be noted here. First, we are coming to the end of the time when any book marketed with a gimmick (funny cover, trading card or hologram, etc.) is instantly hot. The publishers have long since caught on to what it takes to make a book hot. Because fans have bought oodles of glistening covers, plan get even more of them in the future. We think that means less of them will be hot books.

Back Issues - Another strong trend we've been noticing is that the back-issue market is changing. Once a very large portion of sales in most comic shops, back issues now tend to take a back seat to the flood of new titles coming out every week. Plus, we find now that about 80% of our back issue sales are coming from less than 20% of our stock. In the near term, this could signal a softening of prices on a bunch of titles.

Marvel's Future Market Role? - The last market note to make is one we're hearing more regularly from fans is that Marvel is in essentially the same position now that DC was back in the mid to late '60's. Their characters seem well-established yet predictable. Their continuity seems to have "shipped out for Hades on a row boat" and their stories seem recycled. But perhaps the most important parallel current Marvel has with old DC is that the new "leaner" publishers are out-doing them at what used to be their own game. Valiant has a tight cohesive universe in which their characters play. Both Malibu and Dark Horse are introducing super-hero universes this summer. It took DC years to react to Marvel's universe concept before carving out a new creative niche with Hellblazer, Sandman, and the like. How long will it take Marvel? Marvel characters are still more identifiable and perceived as "cooler" than DC mainline heroes, but the new players in the game are definitely teaching the old boys a few new things.

Now on to the market report...

Silver Age - Sales are subject to what's available. The key titles are the old stand-bys: *Amazing Spidey* 1-102, *Fantastic Four* 1-100, *Showcase, Brave & Bold , Batman*. These sell at Guide, but we have noticed an increase in activity in the G-VG price range, particularly on key issues. Other companies/genres that continue to sell are the Dell TV and movie comics, Gold Key *Magnus, Doc Solar* and *Turok* in any condition!

Post Silver Age - Sales are getting more predictable, since Marvel tends to recycle characters every 15-20 years, we have seen renewed interest in *Defenders, Invaders, Son of Satan* and *Iron Fist*. Is it any wonder that all of these characters are back in one form or another? Can new series for *Devil Dinosaur, Champions* and *Werewolf By Night* be in the offing?

New Sales - They are astonishing! In addition to the continuing phenomenon of the "Superman: Doomsday" and "Funeral For A Friend" stories, recent hits include *Death: The High Cost of Living* and *Showcase '93* from Vertigo/DC, *Predator Vs. Magnus, Archer & Armstrong/Eternal Warrior 8* from Valiant, Image's *Pitt*, Topps *Dracula*, and from Marvel *Venom, Amazing Spider-Man*, the *2099* line and *Hulk: Future Imperfect* and *Thor*. Perhaps the biggest surprise is *Ren & Stimpy* from Marvel, which is doing better regularly than *Uncanny X-Men*!

Sales for many other books are down from a year ago, but the trend we've seen is for the few big hits to take bites out of lower selling titles in the same genre. Big *Venom* sales hurt *Captain America* but have no effect on something like *Eightball*.

Sales for Image Comics and Valiants keep going higher. Image has a solid corps of fans but also bring a ton of speculators on sales of their new comics. Valiant, on the other hand, has a growing reader base for their new comics and a ton of speculators on their back issues.

In the new comics market, readers are note being very patient with new titles. *Darkhold* for instance, had a nice debut but has since fallen to "dud" status. Other in this category are *Eclipso, Darkstars, Nightstalkers*, and *Terror Inc.*

And finally, our monthly tip for comic book investment: Go for comics that entertainment first. Buying a zillion multiple copies only robs you of being able to afford all the really great stuff that's available. Comics don't have to be hot to be really cool! See you next issue.

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It's been less than two months since the last Market Report, but as you've probably read and reread in Market reports in this issue, it's been a time of Superman and SuperValiant. There is little that can be added at this point to the whole Death Sequence. Prices ranged from cover price to reports of $80.00 for *Superman* # 75, almost from the first day of issue. As of this writing, my price for my very few remaining copies is $25.00 with few takers. I easily foresee a price of $10-$15 before you even read this. With close to 4,000,000 printed, demand has caused the increase, with individuals purchasing many, many multiples. I feel the most difficult book in the run, is really *Justice League* #69, with prices running the gamut from $15 to $40. Your guess at true value is as good as mine. I've got none sell. In all likelihood, it will bottom out between $10-$15. Since the Trade Paper Back (TPB) reprinted the prologue page, demand for the prologue issues has stabilized, $8-$15 seems to be average for all of them. *Superman Man Of Steel* #18 (the true #1 Issue), will probably find the same range. BUT, the most significant area here is that the power buying has ceased! This may be reversed when they bring him (them) back, scheduled by the time you read this, so once again all that I've written may be vitiated by events which have occurred by the time you finally read this. Enough of PR, hype, and "resurrection" for this report.

Current Comics - Even one awaits *ASM* #375 as I write this, and while everyone was asking for *Secret Defenders* #1, once out, sell through was not complete. Other than that, demand for all Marvel and DC has remained constant since the last Market Report. *Hulk* #400 did nothing for the popularity of the title (good writing alway seems to help over the long run), the surge for *Fantastic Four* #371 (white embossed cover, just sold my last one for $12), did not carry over to the title. Gimmicks sell individual issues but not a title! Major sell throughs include the expected (*ASM* +, *X*+). Punisher and Wolverine holding their own (what?), *CA, DD*, etc really becoming middle to lowline books. DC Can't get off the downhill path, with not even a close to sell-through for *Sandman*, their consistantly best selling book, at this point. Their forte remains the "mature" titles, but it's a small, yet solid,, buying population.

Image remains the champ on the rare occasions when they release something, but only spawn is constantly asked for. Valiant remains the most constant in both publishing and sell through, with Rai and Future Force being the most asked for.

Back Issues - As far as recent material, solid patterns may be emerging. Without consistent gimmicks, Marvel keeps going with *ASM* and Xs, excellent back issue demand for *ASM* from about #285 on, (yes, # 298 at $40, #299 at $25, and #300 at $35 are easy sells, when I have them), but the current pattern is all the Spider-Man titles which mostly remain in constant demand among recent back issues. X-Men follows, at a somewhat lower level, at guide, mainly with issues from #210 on. Other than that, only sporadic interest in *Hulk, DD, CA*, no interest in *FF, Avengers* (as I've noted in the past thus these may be excellent material to purchase now). Very, very little interest in any DC recent back issue except for *Sandman*, and the Doomsday related material. Some random interest in various Superman titles or appearances, but this seems to be mainly from those who don't want to pay the higher prices for the Doomsday-Funeral issues. Also, this is not from our regular customers, but from the general public who seems to want a souvenir of some sort (and nothing more), so at this point I certainly can't call it a pattern or even a trend (or even a slight shift). All of the Valiants remain asked for, with quick sales in all titles from about # 6 on, at Overstreet to 2x Overstreet prices. Earlier issues continue to be requested, but too prices (for now). Image consistently hits when it arrives and I've just sold my last two copies of *Shadowhawk* #1 at $40 each. *Spawn* #4 is an easy sell at $12, but both of these also are coupon issues and this may account in part for the specific popularity, regardless of price. It's still too soon to tell.

What's HOT and What's NOT

Silver Age - In this area, I feel compelled to raise what I think is a serious issue. I receive an average of 4-5 calls a week, asking for key Marvel Silvers (especially *Amazing Fantasy* #15, *Amazing Spider-Man* #1, *Hulk* #1, etc.) but, only in high grade. Over the phone it's difficult to know what "high grade" really means, but I assess it as ranging from NM to M, not even VF. Now this is where the problem arises. Many experienced dealers know that, as time goes by, a kiss is still a kiss, but a FN may be a VF, may be a NM with some "restoration". I've been diligent in pointing this out to my callers, but it has been noted that about 95% of high grade issues have been "restored" (with or without purchaser knowledge) Let's be realistic… it's a great temptation to spend hundreds to "restore" a book, that will likely yield thousands in increased value. What I've done is suggest to each caller that they pay an outside expert (a Guide advisor in their area for example), to evaluate a potential purchase for "restoration" not noted by the seller When you are purchasing a book for more than $1,000, let alone $4,000 to $8,000, it seems reasonable to spend a bit more for security. You'll be the one who benefits should you try to sell the book in a few years.

Since this is the first combination of *Comic Book Marketplace* and the old *Update*, I'm looking forward to reading it as much as you. The "old" (1st series) *Comic Book Marketplace* was unique in it's place in panelology (or is it panapictography). Enjoy!

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Golden Age - The demand for high grade Silver Age and Fine or better Gold is tremendous, and despite the up and down changes in the American economy, demand remains the high. I seldom am able to keep any VF+ to true NM book made before 1968 in stock for long. Key books are easy sellers if graded accurately and priced within reason. It's no secret that collectors buying at conventions want to purchase the best material. They are very picky about grading. If a book is priced at 1.5 or 2x Guide and is in dead Mint, the serious collector will gladly pay it, usually even without bartering. This is why Guide and over prices are being received at Auctions which have top or pedigree books for sale. Most dealers expect to get multiples of Guide for these books, thus, they are often willing to pay full Guide or more to obtain the better collections.

I have begun to realize just how much the "Investor-Collector" has taken over the field. Allow me to suggest that this is not a negative thing. Most persons who buy specific collectibles expect to either get a return on their investment, or at least not lose any money when it is time to sell (which may be never) Many are owners of comic books shops and they know a good deal when they see it. Most are successful and are making good money on new comics. I fully expect to see a top grade Action #1 sold for $500,000 in a few years time.

Recent Investment - The only possible problem I see for the field are from those many collectors whom feel that new comics are excellent investments and spend large sums in order to amass books. I personally feel they are not good investments, per se. The Collectable Comic Book field is largely constrained by supply and demand. Millions copies of *Superman* #75, sold to 250,000 people, does not a investment make. I predict the book will soon return to its normal $2.50 value.

Silver Age - Marvels made before 1966 in VF+ to NM are in great demand, especially *X-Men*. I feel you can't go wrong if you can locate and buy a VF or better *X-Men* # 1 because in a few years the price will likely double (or triple). *F.F.* is picking up after a slow year. *Spider-Man* is a slower sell because the prices are now reaching the $75-100 range for non-keys. The supplies of these will dry up after a few years time and, if the Spidey Movie appears, prices could shoot up tremendously. *Daredevil* seems to be the slowest.

DC books are slowing after a year of being hot. But prices for most of the minor titles are much lower than the big guns and are picking up steam. However, I don't think we can be assured that they will rise. Again, it depends on how many copies of the minor books are out there. *Jimmy Olsen* was selling in the 500,000 per issue range for most of the Sixties, and *Lois Lane* was in that range too. *Spider-Man* and *Flash* sold half that on average. *Detective* is the one title which is lacking interest in my experience Prices are too high and the demand isn't there. All *80-page Giants* are hot and if one can actually find a NM copy with an unchipped spine (there aren't many around folks) expect to pay at least twice Guide for it. I feel the *100 page Superspectaculars* will be as popular in about 10 years.

News! - And now for a little news! An interesting collection of Golden Age books will soon be making its way into fandom. As many have heard by now, a government computer worker in the Denver area embezzled many thousands of dollars from the IRS for several years, converting all of that money into Golden Age Comics. He was caught and all of the books are now stored in vaults. He specialized in pre-1950's superhero and bought comics by mail from all over the country and I'm told he had quite a remarkable collection. The government intends to auction off the books to qualified dealers some time this spring. Will that be a great auction to attend!!!!!

Well, that's it from snowbound Durango. See you at the conventions!

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Hello from the wet and rainy Bay Area, we hope everyone had a enjoyable holiday season! Thanks once again to Bob Overstreet, Gary M. Carter, and the staff of CBM for inviting us to share our information with you. Our good news is that, by the time you read this, we'll be celebrating the first anniversary of our San Francisco location and will soon see the sixth anniversary of our Berkeley store

Recent Comics - DC: Due to the quality of the writing and art, the Vertigo line has been selling to collectors and gaining new readers, especially our back issues of Shade the Changing Man, Swamp Thing, Hellblazer, and Sandman (titles too long overlooked in our opinion).

One strong new series worth a mention is Darkstars with the artwork by Travis Charest premiering in issue #4. The Doomsday cross-over possibly set records here for fastest sales and, thought sales were not as rampant, Funeral For A Friend still keeps moving. Fans who love the darker side of DC are extremely enthusiastic about the new Vertigo line - especially Death: The High Cost of Living (a staff favorite as well)

INDEPENDENTS: Collectors still prefer Valiant and Image titles for speculation. Most notable are *Bloodshot* from Valiant, and *Spawn*, *Cyberforce*, and *WildCAT.S* from Image. *Virus* and Frank Miller's *Sin City* are two of the best titles to come out lately. Following on the heels of the successful movie, Topp's *Dracula* adaptation, drawn by Mike Mignola, appealed to fans of both vampires and comics. Selling well to mature readers who are looking for interesting new series is Jim Woodring's *Tantalizing Tales*. Joe Matt's *Peepshow* and *Tragedy strike's Sin*

Among the titles we just can't seem to keep in the bins are Valiant's *Eternal Warrior*, *Shadowman* #8, and Rai, but the top most requested is *Magnus* #13 (1st app. Turok in Valiant universe). Fast-moving Image titles are *Spawn* #1-5, *WildC.A.T.S* #2, 3, and *Youngblood* #1. With the resurrection of Matt Wagner's Grendel title, the demand for the first series - as well as *Comico Primer* #2 - has been challenging to meet. More titles for mature readers to check out are *Hate* #1-10 (a Strong staff favorite) and *Eightball* #1-9 (truly great stuff!).

MARVEL: It seems that Marvel has been forced to step back and make room for Image and Valiant, but that didn't hinder sales of *Ren & Stimpy*! The first three issues sold out in mere days and #1 currently sells for $20.00! Mighty Marvel also scores with the introduction of Jae Lee's art in *Namor* #27-32. Also (as if it needed mentioning) the X-titles are still fan favorites.

Top sellers in our back issues department are *X-Men* #248 (1st Jim Lee art), and *X-Men* # 266 (1st Gambit) and *Amazing Spider-Man*, including some of the McFarlane run (mainly those featuring Venom). The Sam Kieth/Jae Lee art in *Marvel Comics Presents* #83-88 is currently popular, with jae promising to be an artist to watch in future issues. *Spider-Man* #1 is still stubbornly refusing to be left off this list

Silver Age - *Mad* magazine is the hottest thing in back issues here. Most issues fly out at 1.5 to double guide. Demand for Atlas hero and horror books also far outweighs supply.

A notable fact about key Silver Age Marvel and DC books is that they sell well over guide in high grade (VF or better), but sell only at or below guide in grades FN or lower. This is an indication of both the scarcity of high grade copies and the abundance of middle to low grade copies. For example *X-Men* #3 in NM sold immediately for $375, while *X-Men* #1 sits at $550 in VG

Golden Age - 1930s and 1940s comic books continue to take a back seat to Silver Age. However, we look forward to a reversal of this trend now that many key Silver Age books list for prices at or above their Golden Age predecessors. As an example: *Plastic Man* #1 (a 1943 Jack Cole book) lists in NM for $1,150 while *Green Lantern* #1 from 1960 lists for $1,325 in the same grade Timely war books are steady sellers. Fawcett hero books are very popular and generate as much or more interest as any books from the Golden Age period, DC comics included Also, 1930s strip reprint comics are getting more attention from collectors who recognize their historical significance as the first comics ever!

That's it for this issue. Wish you all a great month of collecting and reading. We're looking forward to the next CBM!

CBM Market Reports

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Greetings and salutations from Houston, Texas, where we comic book collectors have a developed a true appreciation for high grade Silver Age material.

Accurately graded copies of key issues of all the early Marvel Silver Age titles are few and far between in high grade (VF and above). Supply is low and demand is generally high for Amazing *Spider-Man* issues in nice condition, we just don't see 'em very often. Both Ditko and Romita issues are highly coveted. Much interest from collectors in the more expensive key issues in this title (#s 1-10 & 14), and yet few people are actually able to follow through and make a commitment to snare these books because of the high cost and current economic times. Perhaps things will change in the new year. (Does anybody know if Bill Clinton ever collected comic books? Would Hilary appreciate an accurately graded copy of *Fantastic Four* #48? They are about the right age to have purchased and read them!)

People do seem willing to pay prices significantly above Overstreet for true high grade copies of the relatively less expensive Silver Age issues of the *Amazing Spider-Man* , for example; #s 30-79. Collectors seem to truly appreciate such quality material and generally do not balk at paying over Guide prices, as long as the books are accurately graded. Silver Age issues of *Fantastic Four*, *Daredevil*, and *Journey into Mystery* are also requested, mostly in high and medium grade (generally between Fine and Very Fine). Recent sales over the past several months include: *Fantastic Four* #32(VF/NM with beautiful off-white pages)-$100, #27(VF) *Sub-Mariner* and Dr Strange x-over-$90, #42(VF/NM-$35, #46(VF+)-$30, #55(VF)-$40; *Amazing Spider-Man* #9(VF)-$420, #22(VF)-$100, #26(F+)-$70; *X-Men* #7(VF+)-$95; *Journey into Mystery* #113(VF-)-$30, #122(VF)-$40.

Moving on, there is considerable interest in mid to late 60's Marvels, and rightly so! By this time in the "Marvel Age of Comics", the major artists and writers of the bullpen had refined their work to the point where most of the books coming our for sale (on those old spinning racks in convenience stores) were quite sophisticated and remarkable. Consider, for example, from this era: *FF* #s 39-60. Kirby and Lee produced some of their best work in this period. Silver Age Marvels from 1966-1969 are quite fun to collect and relatively inexpensive in comparison to early keys and origin issues of the earlier 60's. Look who you get with this period: Gene Colan doing *Daredevil* #'s 20-59 and beyond; Romita on *Amazing Spider-Man*, Bill Everett, Gil Kane, Gene Colan and a variety of artists doing the chores on *Tales To Astonish* (#'s 70-101); and Jack Kirby doing Captain America in *Tales of Suspense*. Great issues all! Sometime, when you're hungry for something really great to read (or feeling a bit nostalgic), try looking at *DD* #40, *TTA* #88, or *FF* #60! Early 1970's material is requested also, particularly issues of *Amazing Spider-Man*. In high grade, these books go for above Overstreet. Sales here include *ASM* #88(VF)-$25, #92(VF)-$25, #107(VF-)-$16, #108(F/A/F)-$16

In Houston, high grade Silver Age DC issues are also difficult to find. Even the nicer medium grade copies are drying up. At the same time however, I can say from general observation that these DC Silver Age books are certainly coveted by collectors, and hard to locate locally in truly high grade condition.

In closing, here are some additional really great issues to look for from the 1960's era: Gold Key TV photo covers, Tower *T.H.U.N.D.E.R. Agents*, Murphy Anderson *Hawkman*, *Daredevil* #16 & #17; *ASM* #59 (the only Silver Age Mary Jane cover); *FF* #33, #39, #40, and #50; *Fantasy Masterpieces* #'s 1-11, Ditko *Strange Tales*; and *Marvel Collectors Item Classics* #'s 1-22. Bye for now.

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Comic retailing is a good news/bad news situation lately. The good news is that we're getting more for books, especially Silver Age and 70's titles, than ever before. The bad news (from our perspective, anyway) is we're having to pay more and search a lot harder for these books. It's definitely a seller's market currently.

Silver Age DC - We'd gladly pay close to guide for high grade *Showcase* issues before #23, but nobody seems to be selling. The same situation exists with *Flash* issues #123 and before. Many of these were sucked up by collectors in the furor surrounding the TV show two years ago, and they just haven't re-surfaced. Early Legion of Super Heroes appearances are also gaining in popularity after a period of dormancy, as are other Silver Age *Actions* and *Adventures*. The people buying these *Actions* and *Adventures* seem willing to settle for lower grades, so this is a collector's market for the most part. *House of Mystery* with the Martian Manhunter and *House of Secrets* with Eclipso are still going strong, driven mainly, we feel, by speculator interest. Silver Age DC has developed a similar situation to Silver Marvel, where pre-1964 books and post-1968 books are in great demand, yet the period between those years is apparently slow by comparison.

Silver Age Marvel - These seem a lot easier to come by, but it's just as hard to get people to part with their high grade copies. Perennial favorite *Amazing Spider-Man* is currently king of the hill here. All Silver Age *Spideys* command at least 1.25 times current guide. *Spidey* #50 is once again on many buyer's list. It seems to be one of those "minor keys" that beginning collectors like to have in their collections. *FF* #48 is still scorching hot, and it's definitely a prime example of a book we pay guide or above for to get exceptional copies. We reported here about a year ago of selling a virtually flawless copy for $500 (guide at the time was about $250). If we had that same book again we'd ask $1000

Gold Keys - GK have been a real growth area in the past few weeks. All issues of *Turok* are in great demand, led by the *Four Color* issues. *Star Trek*, *Magnus*, and *Solar* aren't far behind. Some of the cartoon titles such as the *Flintstones* and the *Jetsons* are also coming of age.

70s Marvel - We also think Marvel books are continuing the explosive rise to the top that they started two years ago. It seems nearly all 70's titles are now sought after, keys and non-keys alike. Look for these to remain one of the most lively areas of collecting. All keys, including *Amazing Spider-Man* #129 ($285), *Giant Size X-Men* #1 ($250), *X-Men* #94 ($190), and *Hulk* #181 ($285) are often requested and move briskly. *Marvel Spotlight* #12 is just as hot now as *Spotlight* #5 was a year ago, and it's rapidly approaching the $100 mark here. That's not to say *Spotlight* #5 doesn't move anymore, both it (at $250) and *Ghost Rider* #1 ($175) remain on all the 70's collectors must-have lists. *Marvel Premiere* #15 seems to be the book no one wants to sell right now. Based on what we have to pay when we can "bribe" someone out of a copy, we predict our retail will soon be in the $125 to $150 range. Amazingly, even titles that were previously considered low demand, like *Marvel Two-In-One* and *Invaders* are now enjoying excellent sales.

70s DC - Our experience is that DC books from the 70's aren't nearly as collected as the Marvels, but there are several exceptions. Neal Adam's run on *Green Lantern* is hot. So is Berni Wrightson *Swamp Thing*, including *House of Secrets* #92 and his runs on the regular series *Batman* and *Detective* from the 70s (and even early 80s) is really outrageous! Demand for these appeared literally over night, and they currently command double-guide prices!

Recent - Speaking of outrageous, let's talk about Valiant. *Magnus* #12 just became the second Valiant to hit the $100 mark. The first, *Harbinger* #1, is now at $175 out here. This stuff is nearly as difficult to restock as Silver Age DC. For most keys, we happily pay far in excess of guide prices. We recently heard that Valiant is completely out of all of the early gold premium books they produced, so we expect those prices to continue to climb as well. Image books aren't far behind, especially those containing the Image #0 coupon. A complete set of those seven books can now set you back around $115. Post-coupon books always seem to be instant sell-outs, a recent example being *Pitt* #1, which now has a $6.00 tag.

Most people expected the return of Superman to cause the "Death of Superman" related books to plummet in value. This simply hasn't been the case in our area. In fact, since DC announced *Adventures of Superman* #500 days ago, requests for *Superman* #75 and the others have increased. The "Doomsday's list" issues (*Superman* #73, *Action* #683, *Adventures of Superman* #496, *Man of Steel* #17) seem to be legitimately difficult to come by, with *Man of Steel* #17 climbing to $35.00. DC seems to be riding the wave of the Death of Superman's success recently, and their follow up, the introduction of the vertigo line, has attracted quite a bit of attention. *Death* #1 has rapidly climbed to $12.00, fueled by the same fire that has caused *Sandman* #1's ascent to $85.00

The attention surrounding Superman recently along with the well-documented invasion of former sports card collectors has brought huge numbers of relatively inexperienced back issue buyers to the hobby recently. Many of these have eventually shown interest in Gold, Silver Age, and 70s books. However, these same collectors are often frustrated when we tell them we cannot provide them with "mint" copies of the older books. We would hope that collectors will understand that mint is almost like a theoretical grade, an almost "imaginary" standard by which real comic books are measured. By our way of thinking, mint has changed from meaning "as minted", or in the condition it rolled off the press, to meaning flawless in most collectors normal usage. Most experienced dealers we know, describe new books as NM to M, because they know that someone somewhere could find a flaw in it if they really wanted to. There's just no such thing as perfect in the real world. Dealers aren't kidding when they say "very fine and even fine condition in some cases is really a grade to be prized in older books".

What's HOT and What's NOT

Cards - Cards have to be the phenomenon of the past year. With everything under the sun selling like hot-cakes, and an overwhelming number of new products a month, it seemed that the supply of new product would quickly dwarf demand. Most agree that recent Comic Images product is available in more-than-sufficient quantities, it seems that Marvel is pulling it's licenses for Fleer use has prevented a potential disaster. The limited edition product is hotter than anyone had dreamed. Marvel Masterpiece, as well as Death of Superman cards, have completely dried up in our area. While cards are not quite as eagerly anticipated as before, we think the new product will continue to do well for everyone as long as print runs don't start running rampant. Some to watch for are the Topps' Star Wars, Topps' Image, and Upper Deck's Valiant cards. They will probably to lead the way for limited edition hot new product in the upcoming months! We'll be back next issue with more. Til then happy collecting.

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Hello and welcome from north central Kentucky. Overall, interest in esoteric and pre-1970's non-super hero books continues to rise. I've noticed that collectors are becoming more aware of (and educated about) the vast variety of highly interesting and collectible comics outside the super hero genre. I see the collector market separating into two distinct sub-markets. Serious back issue collectors are utilizing more mail order to satisfy their collecting needs. Conversely, stores in this area sell vastly more current issues than back issues and many of the conventions are "clearing houses" for dealers' recent issue overstock.

Pre-1960 - I've been selling a lot of the relatively overlooked DC titles such as *House of Mystery, My Greatest Adventure* (see below for what is probably a record price on issue #1) *House of Secrets, Tales of the Unexpected*, etc. I've noted that collectors have also been seeking Ditko Charltons, Romance, and Teen (except Archie), Horror and Science Fiction comics of the 1940's and 1950's. In order to sell Ducks (and other Disney issues), Archies, and *Katy Keene*, I sell them at 50-60% of Guide. Recent sales include:

Some sales are: *My Greatest Adventure* #1(F/VF)-$700; *Captain Flight* #9(VG w/partial spine split)-$35; *Federal Men Comics* #2(VG/F)-$37, *Black Fury* #1(NM)-$42, *Wonder Comics* #20(VG/F)-$70; *Amazing Ghost Stories* #15(F)-$26, *Black Magic* #23(F)-$30; *Horrific* #8(F)-$27, *Police Comics* #83(VG)-$50; *Startling Comics* #47(VG)-$40, *Weird Terror* #3(F)-$32, #13(F)-$30; *Man From U.N.C.L.E.* #5(F/VF)-$20; *Bugs Bunny County Fair* #1(F)-$26; *Wings Comics* #68(VG)-$25, *Lawbreakers Suspense Stories* #1(VG/F)-$70

Silver Age & Early 1970s - Marvel and DC comics have slowed markedly, but high grade late Silver Age and early 1970's issues in high grade still get competition from collectors. Some recent sales in this area include: *Conan* #1(NM)-$175; *Fantastic Four Special* #5(NM)-$46; *Marvel Premiere* #1(VF)-$60; *Avengers Special* #1(VF)-$25; *Dr. Strange* #1(NM)-$90; *Tomb of Dracula* #1(NM)-$50; *Avengers* #98(NM)-$21; *Avengers Special* #2(VF)-$15, #3(VF)-$20; *The Cat* #1(VF/NM)-$10; *Conan* #16(NM)-$20; *Fantastic Four* #52(VG)-$25, *Amazing Spider-Man Special* #6(NM)-$30; *Tales to Astonish* #100(NM)-$56; *X-Men* #39(VF)-$20, #47(VF)-$18, *Special* #1(F/VF)-$17; *Batman* #400(NM)-$18; *Showcase* #64(VG/F)-$20, *Teen Titans* #4(NM)-$35, #5(NM)-$37; *Aquaman* #40(NM)-$22, *80 Page Giant* #13(VF/NM)-$25; *Flash* #159(VF)-$17, *Green Lantern* #29(F)-$30, #56(NM)-$22, #85(VF)-$18, #87(VF/NM)-$20; JLA #39(F/VF)-$15; *Metamorpho* #16(NM)-$12; *Mystery in Space* #70(F/VF)-$41; *Rip Hunter Time Master* #3(F)-$40, #4(F)-$35, #18(VF)-$21, #28(VF)-$20, *Strange Adventures* #101(VF)-$20, #131(F)-$15; *World's Finest* #115(F/VF)-$12, #121(VF)-$15.

Current - Modern material can be summed up in one word: VALIANT! Valiant comics are HOT HOT HOT! With the extreme difference in price between Magnus #1-8 with coupon and without coupon but with cards I've had success selling the latter as follows. #1-$10, #2-$7, #3 & 4-$5, #5-$8, #6 through 8-$5. Rai #4 and all the gold books have cooled off substantially.

That sums up the action for this time around.

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Hello from the Garden State. It's a pleasure indeed to be submitting what I hope are a long line of market reports. By way of background, I am a convention dealer only. I do not have a store and my sales are based on doing 4 to 6 shows per month. My customer base is largely made up of collectors of Silver and Modern age Marvel and DC comics. That's enough about me, lets do some reporting.

Recent - As far as new book sales at shows are concerned, the big Marvel titles. *Amazing Spider-Man* (#375 is going to be HUGE), X-Books (all but *X-Factor* and *Excalibur*), *Ghost Rider, Silver Surfer*, etc. outsell everything else. These are followed by the image books (especially the gimmick books and #1's). Not to leave out DC, my sales on *Sandman* and *Hellblazer* as new books are pretty impressive considering that they are not being hoarded by speculators. One final note about new books. One or two copies of a hot book is usually a safe bet, but spread your purchases around, try new titles with new writers and artists. I feel collectors should remember that demand is what causes the value of a book to increase and there will likely always be a demand for well written and drawn comics.

Silver Age - Here's something you need to read in every market report. High grade Silver Age is in very high demand (no kidding!) The only thing that seems to change is that the demand keeps rising and the books keep hiding. I think a book to keep your eyes on is *Avengers* #4. This is the book that brought back Captain America, one of Marvel's oldest hero's. This book is tough to find in HIGH GRADE (white cover) and by that I mean VF, ant it sells well in all grades (remember demand!) *Showcase* 55 is another book that is impossible to find in HIGH GRADE around here. I have two customers who have offered double guide for NM copies. Keep your eyes peeled on *Journey into Mystery* 112. Great early Thor/Hulk battle, another toughie in HIGH GRADE. A little note about Thor in general. This entire run sells well in all grades if priced at a little below guide. I can't tell you how it warms my heart to know I'm not the only person who reads and enjoys Thor. There is also high demand for Thing/Hulk fights as long as there is a fight scene on the cover. Some recent sales to back this up; *Giant Size Super Stars* #1-$25 in NM, *Marvel Feature* #11-2 copies at $20 in NM. Before we leave the sixties, I would like to say that almost any piece of high grade Silver Age DC that I get sells within two shows!

1970s - My pick for the most undervalued book of the seventies is *House of Secrets* #92. I have been looking for a strict NM copy for two years now and all I get are comments that people have a NM copy but couldn't bear to part with it. The best copy I have ever been able to obtain was a beautiful (yes beautiful) VF which went for double guide ($175) to a very grade conscience customer over a year ago and he is still thrilled about the purchase. I think this book should guide at $300-400 in NM. Nuff Said…! Other seventies books to watch are *Giant Size X-Men* #1 and *X-Men* #94, both of these books sell at over guide whenever I get them; *GS* #1 at $200-225 and #94 at $195-200. The good art DC's, Neal Adams' *Batman* and *Green Lantern*, Mike Kaluta's *Shadow*, and any Wrightson stuff are all moving again, all you have to do is look at these books to know why. Finally if you want to have some fun, look into collecting weird seventies Marvels and DC's; titles like *Shanna the She Devil, Rima the Jungle Girl, Red Wolf* and my personal favorite *Night Nurse*. These books are dirt cheap and can be a real pain to find …(all together now) in HIGH GRADE!!!! Happy Hunting.

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By way of introduction, for those who don't know me, my name is Larry Curcio, and I do business as Avalon Comics out of the Boston Area. I buy and sell comic books published before 1975, with the bulk of what I handle falling between the late forties to mid-sixties. I'm primarily a mail order dealer, though I set up at about ten conventions a year in Boston and New York City.

This report is based on the interest generated in what I have offered for sale in the above-mentioned venues for the latter portion of 1992. It should be mentioned that sales in a certain area may be reported as slow or not reported on at all because my stock in this area was less than choice or non-existent during this time period.

One general condition of the recent market that I have witnessed is the increased escalation of the "hot" mentality. Prices being asked for issues that "come into play" are shooting up faster and higher than previously imaginable. Among a core of buyers a "speculator-mania" prevails in which industry talk of characters being re-introduced or killed, or appearing in a movie or TV show, fuels an unfettered hunt for the next "hot hot hot" issue. These buyers seem to operate without care of whether or not a comic will hold it's value, or have any problem with buying multiple copies of an issue that they have never heard of prior to getting wind of some rumor - just so long as they're able to buy in before the price goes up. And then up up up the prices go. Ten years ago we were all "marveling" (ahem) at how X-Men #94 moved into the $100 range "so quickly" (seven years!!!). Now, characters like Deathlok or Morbius - characters with

absolutely no history of being collected - have their first appearance issues shoot up into this price range in just a few months. Now for the rundown:

Atlas - The publishing hat now commonly referred to as Atlas, that is, the company that bridged the gap between Timely and Marvel in the fifties, continues to be my best selling fare. New collectors still entering the area at a good rate, though not at quite the pace of six to nine months ago. Mainline titles and others with Kirby and Ditko are the most in demand.

DC - DC has always sold better for me than Marvel and this continues to be true. It seems that just about every title is collected and it might be easier to tell you what's been in lesser demand by my customers: *Action* #210-up, pre-Adam Strange *Mystery in Space*, and *Tales of the Unexpected*. Silver Age DC keys have been in very high demand.

Marvel - Marvel in general has sold well, though I must admit my pricing on these leans to being a bit conservative. The "hot" mentality seems to be especially in effect with Marvels, with certain issues or titles heating up, being in high demand for a short period, then fading, but always being replaced by something else. Best selling for me have been *Amazing Spider-Man* 1-40 and *Journey into Mystery* 83-112.

Dell and Gold Key - Moderate interest with the best selling titles being those that have been revamped by Valiant, though the only one that would approach being "hot" is Turok.

Others - Demand for Charlton has been focused almost exclusively on 10 cent Ditko issues, which are considerably sought after. Fawcetts are, popular with most affordable issues, especially *Captain Marvel Adventures*, difficult to keep in stock. Most of the few Timelys that I've had have sold through. '50's horror comics are well collected. The gorier ones seem to sell best, though I've had low interest in the EGs I've offered for sale. Ajax, Prize, Comic Media and LB Cole's Star have been popular. I've seen a tad off in interest in war comics in recent months with a few new collectors entering the area. Western comics have been fair sellers. Higher demand is for Tomahawk and mainline Atlas character titles, especially those with Kirby art.

Addenda - Just back from the January Great Eastern 3-day comic convention in New York City and it was indeed both wild and wooly as only New York City can be. Generally speaking the choicer material seemed a bit less in evidence than in the past. Individuals buying a table to sell their collection were missing from the show and were replaced by card dealers with Valiants and other hot books. Deals were made from a *Showcase* 4 VF restored for $5000, a *Showcase* 8 FAVF for $3400, to a guest of the con who offered to sell his SA Marvels via a coin toss - win the toss, get the book for free - lose the toss and pay full Guide. Very entertaining. Other sales include: *Showcase* 22(VF)-$1900, #55(NM)-$160, Golden Age *GL* #57(F-)-$280, #38(FAF)-$520; *Amazing Stories* 8/28 (a pulp)1st Buck Rogers(VF)-$500, and (G) for $120; *Batman* #43(VF)-$425, *Action* #52(F)-$240; *House of Secrets* #1(VG+)-$175, *Captain Video* #5(F)-$150; *The Thing* #12(VG)-$110. Til next time. ■

More Market Reports by Overstreet Advisors in the next issue of Comic Book Marketplace. Don't miss it!

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The *accurate* price is the *Overstreet* price!

Action Comics #147, © DC

ACTION COMICS (Weekly #601-642)
Dec., 1954- Present
DC Comics

1- Reprint, 1988, 50¢-c	.50	
201- Last pre-code issue	165.00	+
202-220	140.00	+
221-240	110.00	+
241, 243-251	85.00	+
242- Origin & 1st app. Brainiac	600.00	+ H
252- Origin & 1st app. Supergirl; re-intro of Metallo, his 2nd appearance since Superboy 49	700.00	+ H
253- 2nd app Supergirl	135.00	+ H
254- 1st meeting Of Bizarro & Superman	125.00	+ H
255- 1st Bizarro Lois Lane	86.00	+
256-261	55.00	+
262, 264-266, 268-270	42.00	+
263- Origin Bizarro World	60.00	+ H
267- 3rd Legion app.	270.00	+ H
271-275, 277-282; 282-Last 10¢ issue	38.00	+
276- 6th Legion app.	110.00	+
283- Legion Of Super-Villains app.	46.00	
284- Mon-El app.	46.00	
285- 12th Legion app.	46.00	
286-290	24.00	
291, 292, 294-299	16.00	
293- Origin Comet	34.00	
300- (5/63)	18.00	
301-303, 305-308, 310-320	10.00	
304- Origin & first app. of Black Flame	12.00	
309- Legion app.	12.00	
321-333, 335-340	7.50	
334- Giant (G-20)	14.00	
341-346, 348-359	5.50	
347- Giant (G-33), 360- Giant (G-45)	9.00	
361-372, 374-380	4.50	
373- Giant (G-57)	7.50	
381-424	3.50	
425- Adams art	5.00	
426-436, 438, 439	2.50	
437, 443- 100 page giants	4.00	
440- 1st Grell-a on Green Arrow	6.00	
441- Grell-a on Green Arrow	5.00	
442, 444-499; 484-Earth II Superman & Lois Lane wed	2.50	
500- Superman life story(1.00-c, 68pgs.)	2.00	
501-551, 554-582	1.50	
552, 553- Animal Man C&S	6.00	
583- Alan Moore	7.00	
584-Byrne begins	1.50	
585-599 598- 1st app. Checkmate	1.00	
600- (2.50-c)	4.00	
601-642- Weekly issues (1.50, 48 pgs.); 611-614- Cat-Woman stories, 613-618: Nightwing stories	1.50	
643- Monthly begins, Perez c/a, scripts	1.50	
644-649, 651-661, 663-666, 668-679, 644- Perez begins 679-Last 1.00-c	1.00	
650- Double size, 1.50-c	1.50	
662- Superman reveals id to Lois Lane, story cont. in Superman 53	2.50	
667- (1.75-c, 52 pgs.)	1.75	
680-682	1.25	
683-Doomsday cameo	3.00	H
683- 2nd print,3rd print	1.25	
684-Doomsday battle iss	4.00	H
685, 686- Funeral For A Friend iss.	2.00	H
Annual 1 ('87) Arthur Adams art, Batman app.	6.00	
Annual 2 ('89), 1.75-c, Perez c/a)	2.00	
Annual 3 ('91, 68 pgs., 2.00-c)	2.00	
Annual 4 ('92, 2.50-c)	2.50	

ADAMS-12 (TV)
Dec, 1973-No 10, Feb, 1976 (photo covers)
Gold Key

1	16.00	
2-10	7.50	

ADDAMS FAMILY
Oct. 1974-No. 3, Apr. 1975 (Hanna Barbera)
Gold Key

1	28.00	+ H
2, 3	16.00	+ H

ADVANCED DUNGEONS AND DRAGONS
Dec. 1988-No. 36, Apr., 1992 (1.25/1.75-c, color)
DC Comics

1-36	1.50	-
Annual 1 (1990, 3.95-c)	4.00	

ADVENTURE COMICS
No. 200, MAY,1954 - No. 505, Sept. 1983
National Periodical Publications/DC Comics

200	265.00	+
201-209	185.00	+
210- 1st app. Krypto	1600.00	+ H
211-213, 215-220	140.00	
214- 2nd app. Krypto	150.00	H
221-246; 241-Batman x-over (6/58)	125.00	
247- 1st app. Legion Of Super Heroes	2500.00	+ H
248-252, 254, 255	90.00	+
253- Superboy/Robin first meet	125.00	+ H
256- Origin Green Arrow	360.00	+ H
257-259	75.00	
260- 1st Silver Age origin of Aquaman (5/59)	360.00	+ H
261-266, 268, 270	56.00	
267-2nd Legion Of SuperHeroes	560.00	+ H
269- Intro Aqualad	120.00	+ H
271- Origin Luthor retold	130.00	+ H
272, 274, 276-280, 276- 3rd Metallo	40.00	
275- Origin Superman/Batman team retold	90.00	+ H
281, 284, 287-289- 288-Bizarro cover	35.00	
282- 5th Legion app.	95.00	+
283- Intro Phantom Zone	60.00	+
285- 1st Bizarro World story in Adv	65.00	+
286- 1st Bizarro Mxyzptlk	55.00	+
290- 8th Legion app., last 10¢ issue	85.00	+
291, 292, 295-298; 295- Bizarro-c	28.00	
293- 13th Legion app.	55.00	
294-1st Bizarro M. Monroe, Pres. Kennedy, Bizarro cover	58.00	+ H
299-1st Gold Kryptonite (8/62)	32.00	+
300- Legion series begins (9/62)	260.00	+
301- Origin Bouncing Boy	75.00	
302-305	45.00	
306-310	35.00	
311-320	25.00	
321- Intro Time Trapper	20.00	
322-330, 327- Intro Timber Wolf in Legion	18.00	
331-340	15.00	
341- Triplicate Girl becomes Duo Damsel	10.00	
342-345, 347, 350, 351	8.00	
346, 348, 349	9.00	
352, 354-360	7.00	
353- Death of Ferro Lad in Legion	12.00	+
361-364, 366, 368-370	5.00	
365, 367, 371, 372	6.00	
373, 374, 376-380; 380- Last Legion in Adventure Comics	5.00	
375- Intro Quantum Queen	6.00	
381-389, 391-400	1.80	
390- (80 pg. giant G-81), 405- (68 pg. Giant G-81)	5.50	
401, 402, 404-410; 52 pg. issues	2.00	
403- Giant G-81. Legion-r	5.00	
411, 413, 418, 419, 32 pg. issues	1.00	
412- Reprint origin & 1st app. Animal Man from Strange Adv. #180	4.00	
414- R- 2nd Animal Man from Str. Adv. #184	3.00	
415, 420 - Animal Man reprints	1.50	
416- Giant DC-10: G.A.-r	1.20	
417- Morrow/Vigilante, Frazetta Shining Knight reprints Adv. 161	1.20	
421-424	1.00	
425- New look begins	1.50	
426-458, 435- Mike Grell's 1st comics work	1.00	
459-460, 463-466	1.00	
461, 462- Death of Earth II Batman	4.00	
467-490; Last comic-size iss	1.00	
491-493; 491-100 pg. digests begin	1.20	
500- All Legion reprints	1.60	
501-503; Golden Age reprints	1.20	

ADVENTURES INTO THE UNKNOWN
No. 51,1954-No. 174, Aug, 1967
American Comics Group

51(1/54)- 58 (3-D effect-c/stories). 52 E.C. swipe/Haunt Of Fear 14	100.00	H
59- 3-D effect story only	65.00	H
60- Woodesque-a by Landau	55.00	H
61- Last pre- code issue (1-2/55)	30.00	H
62-70	22.00	
71-90	15.00	
91,96(#95 on inside),107,116- All contain Williamson-a	22.00	
92-95,97-99,101-106,108-115,117-127; 109-113, 118-Whitney painted -c	14.00	
100	18.00	
128-Williamson/Krenkel/Torres-a(r) Forbidden Worlds #63, last 10 cent issue	14.00	
129-150	12.00	
151-153; 153-Magic Agent app	9.00	
154- Nemesis series begins (origin), ends #170	12.00	

155-167, 169-174; 157- Magic Agent app. 9.00
168- Ditko-a(p) 12.00

ADVENTURES OF BOB HOPE, THE
No. 32, 1955- No. 109, Feb-Mar, 1968
National Periodical Publications
2-40 45.00
41-50 35.00
51-70 22.00
71-93, 95-105 12.00
94- Aquaman cameo 14.00
106-109- All monster c/stories by N. Adams- c/a 22.00

ADVENTURES OF CAPTAIN AMERICA
Sept., 1991-No. 4, Dec., 1991 (4.95-c, color, square-bound)
Marvel Comics
1- Embossed-c 5.00
2-4; Austin c/a(i) 5.00

ADVENTURES OF JERRY LEWIS, THE (Adds of Dean Martin & Jerry Lewis No. 1-40) (See Super DC Giant) No.41, Nov.1957- No. 124, May-June, 1971
National Periodical Publications
41-60 22.00
61-80: 68, 74- Photo-c 18.00
81-91,93-96,98-100: 89- Bob Hope app 10.00
92- Superman cameo 14.00
97- Batman/Robin x-over; Joker- c/story 22.00
101-104- Neal Adams-c/a 18.00
102- Beatles app. 20.00
105- Superman x-over 12.00
106-111,113-116 5.00
112- Flash x-over 12.00
117- Wonder Woman x-over 7.00
118-124 4.00

ADVENTURES OF SUPERMAN
(Formerly Superman) Jan., 1987-Present
DC Comics
424 1.50
425-449; 449- Invasion 1.00
450-463, 465-479, 481-491: 491- Last $1-c 1.00
464- Lobo-c/app. pre-dates Lobo #1 4.00
480-(1.75-c, 52 pgs.) 1.75
492-495 1.25
496- Doomsday cameo 3.00 H
497- Doomsday battle iss. 5.00 H
498, 499- Funeral for a Friend iss. 3.00 H
Annual 1 ('87) 1.40
Annual 2 ('90, Lobo app.)Ann 3('91, 2.00-c, Armageddon 2001) 2.00
Annual 4 ('92, 2.50-c) Guy Gardner/Lobo c/story 2.50

ADVENTURES OF THE FLY
(The Fly, No. 2; Fly Man No. 32-39) Aug. 1959-No. 30, Oct. 1964, No. 31, May, 1965
Archie Publications, Radio Comics
1- Shield app.; origin The Fly, S&K c/a 310.00 + H
2- Williamson, S&K 165.00
3- Origin retold 110.00
4- S&A-c, Powell-a, Shield x-over 75.00
5-10- Black Hood app., 8, 9-Shield x-over 48.00
11-15, 15-20- 20- Origin Flygirl retold 28.00
14- Intro & origin Flygirl 40.00
21-30 20.00
31- Black Hood, Shield, Comet app. 22.00

ADVENTURES OF THE JAGUAR, THE
Sept., 1961-No. 15, Nov. 1963
Archie Publications (Radio Comics)
1- Origin & 1st app. The Jaguar 90.00
2-3 3- Last 10¢ issue 50.00
4-6: Catgirl app. 35.00
7-10 25.00
11-15: 13, 14 Catgirl, Black Hood app 20.00

ADVENTURES OF THE THING (Also see The Thing)
Apr., 1992-No. 4, July, 1992 (1.25-c, color, mini-series)
Marvel Comics
1-4 (reprints of Marvel 2-in 1) 1.25

ADVENTURES ON THE PLANET OF THE APES
(Also see Planet of...)
Oct., 1975-No. 11, Dec. 1976
Marvel Comics Group
1- Starlin-c, movie tie-in 3.00
2-5 2.20
6-11 1.80

AIRBOY
July, 1986-No. 50, Oct. 1989 (16 pages, bi-weekly)
Eclipse (no. 9 on regular size)
1-50 1.00
Airboy Meets The Prowler (1987) 2.00
Airboy - Mr. Monster Special (1987) 2.00
Airboy Versus The Air Maidens (1988) 2.00

AKIRA
Sept., 1988-Present (3.50, color, deluxe)
Epic Comics
1 20.00
1- 2nd print 4.00
2 12.00
2- 2nd print 4.00
3-5 9.00
6-15 5.50
16-35: 17-Begin 3.95-c 4.00
36- (4.50-c) 4.50

ALBEDO
Apr. 1983- No. 14, Spring, 1989 (B&W)
Thoughts And Images
0- Yellow cover, 50 copies 45.00 -
0- White cover, 450 copies 35.00 -
0- Blue, 1st printing, 500 copies 12.00 -
0- Blue, 2nd printing, 1000 copies 8.00
0- 3rd print 2.00
0- 4th print 1.20
1- Dark red, 1st app. Usagi Yojimbo 9.00 -
1- Bright red 9.00 -
2 6.00
3-14 2.00 -

ALF
Mar. 1988-No. 50, Feb., 1991 (1.00, color)
Marvel Comics
1-50 1.00
Annual 1-3 ('88, '89, '90) 2.00
Holiday Special 1 (1.75, 64 pgs.) 1.75
Holiday Special 2 (1989, 2.00, 64 pgs.) 2.00
Spring Special 1 (1989, 1.75) 1.75

ALIENS, THE (Captain Johner and...) (Also see Magnus Robot)
Sept-Dec. 1967; No. 2, May, 1982
Gold Key
1- Reprints from Magnus #1,3,4,6-10, all by Russ Manning 14.00 H
2- Reprints from Magnus #1 by Manning 3.00 H

ALIENS
(Also see Dark Horse Presents #24)
May 1988-No. 6, July 1989 (1.95, B&W, mini-series)
Dark Horse
1- 1st appearance Aliens in comics; New story based on movie 33.00
1- Second printing 9.00
1- Third - Sixth printing 2.00
2 24.00
2- Second printing 4.00
2- Third printing 2.00
3 12.00
4 8.00
5, 6 6.00
3-6: 2nd printing 2.00
ALIENS MINI COMIC 1 (Feb., '89), 4x6, included in Aliens Portfolio 10.00

ALIENS
V2 #1 8/89-No. 4, 1990 (2.25, color)
Dark Horse Comics
V2 #1 12.00
V2 #1- 2nd printing ('90, 2.25-c) 2.25
2-4 6.00

ALIENS: COLONIAL MARINES
Jan.,1993-No. 12, 1993 (2.50-c, color, limited series)
1, 2 2.50

ALIENS: EARTH WAR
June, 1990-No. 4, 1990 (2.50-c, color, limited series)
Dark Horse
1- Sam Kieth-a(p) in all 10.00
1- 2nd print 2.50
2 8.00
3, 4 6.50

ALIENS: GENOCIDE
Nov., 1991-No. 4, Feb., 1992 (2.50-c, color, mini-series)
Dark Horse
1-4 2.50

Adventures of the Jaguar #8, © Archie

Overstreet's NON SPORTS CARD PRICE GUIDE

Welcome to the premiere installment of the Overstreet Non-Sports Card Price Guide, a regular feature of Overstreet's Comic Book Marketplace. CBM will keep you current on all of the hottest comic-related cards in the "Marketplace"... as well as those newly introduced!

You can depend on the Overstreet Card Guide to provide accurate values for current non-sports cards. That's because the prices shown here are averages of genuine dealer retail prices, not estimates! The pricing information is compiled from data supplied by our board of advisors (listed at the beginning of the non-sports card section). You will note that this compilation lists prices for card sets, singles, specialty cards, and even unopened boxes when warranted. We have not itemized every card single, per the opinions of the majority of our advisors. We concur with their view... namely that most cards are assigned an average price for all cards in that set. Where single card prices do differ (e.g. specialty cards), card prices are listed separately. Prices often vary on certain individual cards within a set. As most collectors know, this is due to the popularity of a specific character, regionally specific market pressures, and/or the pressures of simple supply and demand. Collectors should take this into consideration when pricing cards.

All suggestions and criticism are welcome and your input is important to us! If you'd like to lend a hand in making this the Overstreet Card Price Guide the most reliable card price guide ever published, send your comments to: Marketplace Mail, P.O. Box 2610, Cleveland TN 37320 or FAX us at (615) 479-8156. Until next time...Happy Collecting!

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Triple Play
3145 Preston Highway
Louisville, KY 40213
(502) 637-5303

NON-SPORTS CARD PRICES

ARCHIE COMIC CARDS
Skybox 1992

Box	22.00
120 Card Set	8.95
5 Holograms	5.00 ea.

BATMAN RETURNS
Topps 1992

Box	18.00
88 Card Set	13.00
10 Stadium Club Card Set	4.00

BATMAN RETURNS STADIUM
Topps 1992

Box	40.00
100 Card Set	25.00
Singles	.30 ea.

CAPTAIN AMERICA 50TH ANNIVERSARY
Comic Images 1990

45 Card Set	10.00

DC COSMIC CARDS
Impel 1992

Box	18.00
180 Card Set	11.00
Singles	.10 ea.
Holograms	5.00 ea.

DOOMSDAY DEATH OF SUPERMAN
Skybox 1992
(80,000 boxes produced: all have serial number)

Box	75.00
100 Card Set	36.00
Singles	.45 ea.
4 Specialty Cards	22.00 ea.
2 Superman Symbol Cards	15.00 ea.

DRACULA
Topps 1992

Box	35.00
100 Card Set	10.00
Singles	.15 ea.
4 Card Set available through comic only	1.00 ea.

FAMOUS COMIC BOOK CREATORS
Eclipse 1992

Box	16.00
110 Card Set	8.00

GHOSTRIDER
Comic Images 1990

45 Card Set	12.00

GHOSTRIDER II
Comic Images 1992

Box	23.00
80 Card Set + 10 Glow-In-Dark Cards	11.00
Singles	.15 ea
10 Glow-In-Dark Cards	.15 ea.

INCREDIBLE HULK
Comic Images 1992

Box	32.00
90 Card Set	12.00

JIM LEE
Comic Images 1990

45 Card Set	12.00

MAD MAGAZINE
Lime Rock 1992

Box	20.00
55 Card Set	10.00
1 Hologram	10.00

MARVEL FIRST COVERS II
Comic Images 1991

100 Card Set	10.00

MARVEL MASTERPIECES
Skybox 1992

Box	60.00
100 Card Set	24.00
Singles	.25 ea.
Specialty Cards 1-D,2-D,3-D,5-D	10.00 ea.
Spider-Man v. Venom 4-D	15.00 ea.

MARVEL UNIVERSE I
Impel 1990

Box	100.00
162 Card Set	36.00
Singles	.35 ea.
5 Holograms	11.00 ea.

MARVEL UNIVERSE II
Impel 1992

Box	42.00
162 Card Set	20.00
Singles	.20 ea.
5 Holograms	10.00 ea.

MARVEL UNIVERSE III
Skybox (Impel) 1992

Box	21.00
200 Card Set	17.50
Singles	.15 ea.
5 Holograms	7.50 ea.

MCFARLANE II
Comic Images 1990

45 Card Set	10.00

PUNISHER: GUTS AND GUNPOWDER
Comic Images 1992

Box	21.00
90 Card Set	12.00
3 Prism Cards	8.50 ea.
3 Scratch 'n Sniff Cards	7.00 ea.

ROCKETEER
Topps 1991

Box	10.00
99 Card Set (plus 11 stickers)	8.00

SAVAGE DRAGON
Comic Images 1992

Box	27.00
90 Card Set	10.50
6 Prism Cards	8.00 ea.

SILVER SURFER
Comic Images 1992

Box	52.00
72 All-Prism Set	32.00
Singles	.35 ea.

SPIDER-MAN: TODD MCFARLANE ERA
Comic Images 1992

Box	65.00
90 Card Set	17.50
6 Prism Cards	21.50 ea.

SPIDER-MAN: 30TH ANNIVERSARY
Comic Images 1992

Box	24.00
90 Card Set	10.00
6 Prism Cards	9.00 ea.

SPIDER-MAN TEAM-UP
Comic Images 1990

45 Card Set	12.00

TEENAGE MUTANT NINJA TURTLES: MOVIE
Topps 1990

Box	10.00
132 Card Set (plus 11 stickers)	8.00

TEENAGE MUTANT NINJA TURTLES: MOVIE II
Topps 1991

Box	10.00
99 Card Set (plus 11 stickers)	5.00

UNCANNY X-MEN
Impel 1992

Box	25.00
100 Card Set	17.50
Singles	.18 ea.
5 Holograms	5.00 ea.

UNCANNY X-MEN II
Impel 1993

Box	28.00
100 Card Set	12.50
Singles	.15 ea.
3 Holograms	8.00 ea.
9 Foil Stamp Cards	3.00 ea.
Wolverine Hologram 3-D	25.00

UNCANNY X-MEN COVERS
Comic Images 1990

90 Card Set	14.00

UNCANNY X-MEN COVERS II
Comic Images 1991

45 Card Set	10.00

UNITY
Comic Images 1992

Box	25.00
90 Card Set	12.50
Singles	.15 ea.
6 Chromium Cards	12.00 ea.

WOLVERINE: FROM THEN 'TIL NOW
Comic Images 1991

45 Card Set	15.00

WOLVERINE: FROM THEN 'TIL NOW II
Comic Images 1992

Box	22.00
90 Card Set	10.00
Singles	.10 ea.
6 Prism Cards	8.00 ea.

X-FORCE
Comic Images 1991

Box	21.00
90 Card Set	14.00

X-MEN
Comic Images 1991

Box	21.00
90 Card Set	14.00

YOUNGBLOOD
Comic Images 1992

Box	21.00
90 Card Set	10.00
6 Prism Cards	8.00

Marvel Masterpieces #4-D, © Marvel

Are They A Good Investment?

CBM's Buy-Sell Survey Report

CBM surveys its advisors to determine the average buying and selling (wholesale and retail) prices of 40 miscellaneous comic books (in specific grades) from a range of different publishing eras. The relationship (ratio) between the buy and sell price is the "Buy Back" percentage, and is considered by experienced collectors to be one of the best investment indicators. Although there are certainly exceptions, generally speaking, the higher the Buy-Back percentage the better the investment. Less than 33% = low yield investment. 33-66% = medium. Above 66 %= high.

Also highlighted is the comic with the highest Buy-Back percentage of this group.

	TITLE & ISSUE NUMBER	Avg Buy Price	Avg Retail Price	Avg Buy Back %
1	More Fun #14 FN	$1,958.00	$3,517.00	55.67%
2	New York World's Fair 1939 FN	$1,406.00	$2,644.00	53.18%
3	Detective #33 FN	$2,269.00	$4,286.00	52.94%
4	Master #21 FN	$333.00	$644.00	51.71%
5	Captain Marvel Adventures #50 FN	$24.42	$56.37	43.32%
6	Marvel Tales #92 FN	$231.00	$491.00	47.05%
7	Captain America #78 FN	$107.00	$218.00	49.08%
8	Human Torch #36 FN	$78.00	$157.00	49.68%
9	Young Men #24 FN	$123.00	$246.00	50.00%
10	Showcase #4 FN	$2,398.00	$4,272.00	56.13%
11	Showcase #8 FN	$1,298.00	$1,833.00	70.81%
12	My Greatest Adventure #80 VFN	$81.00	$171.00	47.37%
13	Metal Men #1 VFN	$115.00	$223.00	51.57%
14	Rip Hunter, Time Master #1 VFN	$124.00	$242.00	51.24%
15	Amazing Fantasy #15 VFN	$3,228.00	$5,872.00	54.97%
16	Fantastic Four #1 VFN	$2,931.00	$5,589.00	52.44%
17	Hulk #1 VFN	$1,613.00	$3,045.00	52.97%
18	Hulk #6 VFN	$376.00	$751.00	50.07%
19	Strange Tales #97 VFN	$75.00	$145.00	51.72%
20	Brave & Bold #1 VFN	$465.00	$911.00	51.04%
21	X-Men #1 VFN	$890.00	$1,670.00	53.29%
22	Four Color #596 (Turok #1) VFN	$170.00	$371.00	45.82%
23	Magnus, Robot Fighter #1 VFN (Gold Key)	$102.00	$197.00	51.78%
24	Mystery In Space #53 VFN	$296.00	$621.00	47.67%
25	Our Army At War #81 VFN	$397.00	$751.00	52.86%
26	MAD #24 VFN	$117.00	$270.00	43.33%
27	Richie Rich #1 VFN (1960)	$133.00	$338.00	39.35%
28	Star Trek #1 VFN (Gold Key)	$137.00	$283.00	48.41%
29	Space Adventures #33 VFN	$70.00	$137.00	51.09%
30	Showcase #22 VFN	$1,075.00	$1,987.00	54.10%
31	Thor #126 NM	$44.00	$87.00	50.57%
32	Green Lantern #40 NM	$146.00	$311.00	46.95%
33	Fantastic Four #48 NM	$283.00	$528.00	53.60%
34	Conan #3 NM	$40.00	$98.00	40.82%
35	House Of Secrets #92 NM	$125.00	$242.00	51.65%
36	X-Men #94 NM	$98.00	$188.00	52.13%
37	Amazing Spider-Man #300 NM	$21.00	$43.00	48.84%
38	Rai #4 NM	$18.00	$37.00	48.65%
39	Magnus, Robot Fighter #12 NM (Valiant)	$27.00	$50.00	54.00%
40	New Mutants #87 NM	$22.00	$53.00	41.51%

CBM Advisors Suggest Comic Picks

Pre-1950

1. **Adventure Comics #40** - Extremely rare 1st Sandman.
2. **All-American #16** - Very rare 1st Green Lantern.
3. **More Fun #73** - Rare 1st Aquaman.
4. **More Fun #55** - Rare 1st Dr. Fate. Hard to find in any grade.
5. **Captain America #1** - Tremendous increase in demand.
6. **Batman #1** - High demand for 1st Joker and 1st Catwoman stories.
7. **Detective Comics #27** - Batman debuts, still in demand.
8. **Superman #1** - Possibly the rarest DC Golden Age #1 in high grade.
9. **All-American #19** - 1st Atom. Everybody wants it, nobody has it.
10. **Superman #14** - The all-time classic patriotic cover.

1950-1969

1. **Showcase** - All early issues, especially keys. So what's new?
2. **Hulk #1-6** - Extremely hard to find and still undervalued, especially the all-Ditko #6!
3. **Captain America #74 & 75** - Everybody wants 'em, nobody's got 'em. High grade copies mean name your price!
4. **Avengers #4** - Still priced below many Marvel #1s.
5. **Turok #1 (Four Color #596)** - Demand has tripled in the last 6 months.
6. **Magnus #1** - Just like Turok, rising demand.
7. **Fantastic Four #52** - Marvel's 1st African-American superhero is in the spotlight.
8. **Strange Tales #89** - Fin Fang Foom is about to Zoom!
9. **Fantastic Four #1** - Still difficult to find in the higher grades.
10. **Dr. Solar #1** - See 5 & 6 above.

1970-1985

1. **Marvel Spotlight #12** - Son of Satan, huge demand.
2. **Son Of Satan #1-8** - Huge recent demand because of new series.
3. **House of Secrets #92** - Just darn near impossible in high grade…everybody missed this one!
4. **Hulk #181** - 1st Wolverine.
5. **Amazing Spider-Man #101** - Demand tripled in the last year, still on the increase.
6. **Marvel Feature #1** - The original Defenders make this a high-demand book.
7. **Jimmy Olsen #134 & 135** - Darkseid! Darkseid! Darkseid!
8. **X-Men #94 & Giant Size #1** - Big, big demand for big, big books.
9. **Tomb of Dracula #1** - Bloody big demand.
10. **Amazing Spider-Man #121** - Bye bye Gwen, hello value.

1986-Present

1. **Amazing Spider-Man #300** - So what's new?
2. Magnus #12 - Turok 'n Roll!
3. **Solar #10** - 1st Eternal Warrior.
4. **Rai #3 & 4** - Low print run, high demand.
5. **Sandman #8** - 1st app. Death.
6. **X-O Manowar #1** - Low print run.
7. **X-Men #266** - 1st Gambit.
8. **Solar #3** - 1st Harada
9. **BloodsHot #1** - Hot!
10. **Ren & Stimpy #1** - Nose-goblins or not…this one is hot! ■

Keep Your Eye On…

CBM Market Watch

Imaginary Guy?

Yours is the best price guide around today. Best of wishes for the new *Comic Book Marketplace* incarnation.

One question: In the last *Update* (#25), the entry for Green Lantern #116 has the annotation: "1st app. Guy Gardner as Green Lantern (#59 was an imaginary story)." My question is this: What rationale says that #59 is an imaginary story and worthy of such a notation?

To my way of figuring, GL #59 is not an imaginary story. That is, it does not purport to be an out-of continuity story. Unlike, say, all those stories where Superman died, GL #59 provided a story, the events of which were expounded in later issues, including GL #116.

Oh, sure, the vagaries of DC's Post-Crisis, history-rewriting, retroactive-continuity policies since 1986 have made the events of GL #59 no longer part of the accepted canon. But that shouldn't make the story suddenly "imaginary" anymore than the bulk of JLA, All-Star, Hawkman, etc. issues; and nobody labels those comics as "imaginary stories" despite their content being removed from DC's revised history.

That's just my opinion, of course. I realize that DC's attitude towards continuity of late makes any cataloging difficult (as well as the fact that, in a real sense, ALL of these comic book stories are imaginary stories!), but I do definitely feel that the "imaginary story" notation for GL #116 over-complicates things. Yours,

Ali T. Kokmen, Michigan

Point well taken! I also have struggled with this notation and I personally agree with you regarding the strict definition of an imaginary story. After polling a number of collector friends and acquaintances from around the country regarding your question, the vote seems to be just about evenly split. I hope other readers will will write in and tell us how they feel. Thanks for addressing what will surely be a continuing "definition" problem for comic book collectors and historians in the years to come.

Meet the Beetle

Let me be the zillionth person to congratulate you on your past Updates and be one of the first to wish you all the best in your new *Comic Book Marketplace* mag. However, I felt that I should straighten out a couple of points regarding key issues.

I couldn't believe my eyes when I saw (in the Jan/Feb Update) that Amazing Spider-Man #21 is now being regarded as the first appearance of "The Beetle". I have this issue as well as the first TRUE appearance of the Beetle, which is Strange Tales #123 (which also is the first Thor X-over... double key?). Anyway, the cover of this issue reads- "He flies' He fights! He's our newest villain...The Beetle!". Regards,

Dan Mei, Ontario, Canada

You are right on both counts. We are presently "de bugging" our data base accordingly. Plan to see an infestation free listing in the very next issue.

Polybag Question

Since I believe that your company is the foremost authority on comic book values and grading in the business, I have written to ascertain Overstreet's official position on a matter of importance to me: namely, the value of a comic book in NM condition which has been taken out of it's polybagged state and places into an alternative storage medium such as Mylar.

Is there a difference between a NM comic book which is still polybagged vs a NM comic book which has been taken out? For instance, Ghost Rider #31 is polybagged. If I chose to remove it from the polybag and place it into a Mylar sleeve, is the value different? Will the value decrease?

For preservation purposes, Mylar is better than the polybag. However, before I transfer my polybagged issues to Mylar, I need to get your official position on the matter. To sum it up: will the value of my otherwise NM comic decline if I take it out of the polybag and place it in Mylar? Thank you very much for your anticipated consideration on this matter. Make Mine Overstreet! Sincerely,

John C. Bray, California

See the "Ask Bob Overstreet" feature on the facing page.

Coupon Question

First I would like to take a minute to congratulate you on the birth of the *Comic Book Marketplace*. I personally can't wait to see it, as you have always been my favorite price guide since the day I started collecting comic books.

On the subject of coupons, I would like to know, should there be a price difference between comic books that still have the coupon attached vs. comics without the coupon? I find this question to be rather important as the comics without coupons are not NM. If there is a price difference, will you include this information in your newly-formatted price guide? I hope you will, as I'm sure many people are wondering about the same thing. Especially those collectors interested in Image and Valiant comics.

Finally, I would like to take this opportunity to thank Dinah Watkins (whose letter appeared in the final Update #25) for bringing American comic books into the Pacific region. *I* was born there, but didn't know of the existence of this great hobby until I moved to the United States seven years ago. You are doing a great thing for the kids Dynah. Good luck!! P.S. My best to the Overstreet team. Keep up the good work and thanks for being here all these years. You guys are the best.

Steven M. Lee, New Hampshire

We are presently polling our nationwide network of advisors regarding a devaluation percentage for a missing coupon. Tune in same Bat-Time same Bat-Channel for the results. Thanks for being a loyal Overstreet reader. It means a lot to us!

Undervalued

With all of this talk of undervalued books, here are my two nominations:

1. Strange Tales #123-First appearance of the Beetle! Update #25 has Amazing Spider-Man #21 as the first appearance, but this is incorrect. ST #123 was released the same month as AS #15. This book also contains an early Thor crossover (I believe his first). To top it all off, it has art by Golden Age great Carl Burgos. True VF or better copies sell in the $60.00 range.

2. Aquaman #35-First appearance of Black Manta! Black Manta is to Aquaman what the Green Goblin is to Spider-Man. At $25.00 last Update, I think this book is a steal. I have seen NM copies sell in the $40.00 range.

That's all for now. Thanks for listening and continued success. Now that Overstreet and CBM have merged, I hope to see even more Silver and Golden Age articles and features.

L.T., New York

Hmmm, now where have I heard this Beetle thing before? Oh well... Aquaman #35 is definitely a sleeper. As for for more articles on Gold and Silver. Your wish is our command! Thanks for writing.

HOS #92 & TTA#44

I would like to mention from the outset that fans of comics such as Chris Gage, who's letter was published in Update #25, should be commended for taking the time to research information pertaining to comics and passing that information along to fellow panelologists such as myself. I would, however, like to assert that the Swamp Thing introduced in House of Secrets #92 IS the Alec Holland Swamp Thing. My reasoning is this:

ASK BOB OVERSTREET

Dear Bob,

I have a serious question concerning the storage and preservation of some of my comics. I am a believer in the Mylar bags and acid-free, buffered backing boards. However, recently some comics have been offered in polybags with a trading card or poster inside. How are these to be safely preserved without opening the bag? Should the bag be opened? Would this hurt the value of the comic? I've heard suggestions that the whole thing should be placed in a Mylar bag, but since the comic itself is next to the polybag, I don't believe this would help much. Any advice you could give me would be greatly appreciated. Sincerely,

James L. Wright, Georgia

Dear James,

The issue of "Polybag Mint" is a perplexing issue for the modern collector. I have sorted it out for myself as follows:

(1) Going clear back to the 1930s, various paper (and other) collectibles have been sealed in envelopes, boxes, and bags, for display and/or shipping purposes. In order to read and/or enjoy the item, one had to open up the outer covering. Today, well preserved specimens of these items, including the opened envelope, are correctly described as "Mint", even though the envelope in which they were originally sealed has been (neatly) torn open.

(2) I personally feel that the ideal storage scenario is to place each item in the bagged set in its own individual Mylar sleeve large enough to comfortably accommodate it (including the neatly opened bag).

(3) Many now have access to devices that can easily reseal plastic bags! If the polybag is opaque and the contents cannot be examined, how would a prospective buyer be able to confirm the condition of the contents? Or, for that matter, how could they confirm that all items of the original contents are still there?

(4) One final thought. I believe that comic books are, first and foremost, made to be read and enjoyed. Barring the use of an arthroscope or a sudden outbreak of contagious x-ray vision, reading a comic while still sealed inside the polybag can be difficult for the average collector. I hope sharing my opinion helped with your research. Thanks for taking the time to write.

Best Regards,

Bob

Robert M. Overstreet

CBM WANTS YOU!

If you are a collector or a dealer with collecting experiences, viewpoints, and/or advice we would like YOU to write for CBM. If you'd like to submit an article for publication in an upcoming issue, just send it to:

CBM
Articles
P.O. Box 2610
Cleveland, TN 37320
or FAX us at
(615) 472-4135

the Swamp Thing story in HOS #92 is narrated from the Swamp Thing's point of view. On page 8 of that story, panel 4, he says, "I look down at my wrist at the barren place where once was a golden bracelet and I wonder where it is . . ." This is evidence of former humanity of the Swamp Thing creature. The story relates how Damian Ridge, Linda "Olsen's" jealous suitor, arranged an explosion that would kill Alex Olsen in order to wed Linda Olsen. The story received so much fan mail that DC later followed with the Swamp Thing. In the recounting of SW's origin in Swamp Thing #1, the details of the explosion were changed, and the name "Olsen" was changed to "Holland". "Alex" was also changed to "Alec". Considering the changes made, I can understand Chris' point of view, however. Also, I would like to mention that partial Ant-Man origin given in Tales to Astonish #44. The book does not recount how he obtained his powers, but it DOES relate the reasons for Henry's use of those powers to fight crime. In evaluating the importance, please consider the origins of the Punisher and the Batman. Also, the Ant-Man was one of Marvel's earliest creations as well as a founding member of Marvel's second super-powered team, the Avengers. Thanks for the attention, and good luck on the new *Marketplace* magazine.

Lynn Potter, Tennessee

Thanks for your always excellent analysis Lynn. TTA #44 is still a relatively undiscovered Gem, like so many of the Ant-Man issues.

More Undervalued

Since I have so much to say, I'll get straight to the point. The following is a list of books I believe to be heavily undervalued. Please note that because DC comics are so hard to find (and in the long run I feel will be worth more than Marvels) I was limited to just 2 titles.

Tales To Astonish #79 (1st and only Hulk Vs. Hercules), #82 (1st true battle between Iron Man & Namor), #93 (1st Hulk Vs. Silver Surfer), Sub-Mariner #29 (Namor Vs. Hercules), #59 (1st and only battle between Namor and Thor), #8 (1st and only one on one with the Thing), #34 & 35 (may be the 1st Defenders), ASM #123 (Spidey Vs. Cage), #71 (1st and only battle with Quicksilver), Daredevil #31 (DD Vs. Thor), #43 (1st battle with Cap), #77 (Spidey & Namor appearances), FF #55 (1st and only one on one battle between Thing and Silver Surfer), Iron Man #9, 25, 54, 120 (all Vs. Namor), Captain Marvel #4 (Vs. Namor), #14 (Vs. Iron Man only battle), #57 (only battle with Thor), Captain America #137 (Falcon Vs. Spidey), and Marvel Secret Wars #3 (Spidey Vs. X-Men). This book also shows that Spidey is indeed more that a match for Wolverine.

DC-Wonder Woman #177 (Vs. Supergirl) and

ILA #63.

Finally, I'd like to point out one final thing. Why isn't ASM #239 worth more than 238. I mean, if Hulk 181 is worth more than 180, shouldn't the same go for #239 & 238. #238 only has a last page appearance while #239 has a full-length story and a 1st battle between Spidey & Hobby. Sincerely.

Ronald Tyson, Detroit, MI

Good suggestions all. As for the value question, regrettably, demand, not logic, determines value. Heck, Think of all the rare material from the 1930s, 40s, and 50s that is worth less than comparatively common material from later decades! Carter's corollary of pricing states "a comic that there are a million of that is wanted by two million collectors is more valuable than a comic that there are 10 of that is wanted by five collectors…". Oh well…, thanks for your excellent letter.

Gimmick Gripes

I've been collecting comic books for about 12 years, I stopped for about 5 of those primarily because the prices were getting too high and the artwork seemed to be lacking.

My biggest gripe these days is all the "gimmicks" to help comic sales. I mean you've got holo-grafix, gatefold, multiple covers, chromium, all-black, all-white, foil-embossed, prism, die-cut, glow in the dark, movement enhanced, and the ever-popular polybagged issues. Since I've only started collecting the past two years again, I'm wondering what the history of these covers are as well as the history of polybagging.

I love the idea of the *Marketplace*, keep up the good work guys.

Lisa Garrant, Florida

Good question! Maybe some of our readers could provide both of with a little history lesson. AS for gimmicks. CBM will have its very first next issue, but with a little "different" slant. Just to wet your appetite a bit, it's called "Overstreet's Giveaway Gimmick #1".

Chris Comments

The latest Update was excellent as usual; your publication continues to be the only price guide for me and most others, and the merger with *Comic Book Marketplace* should only improve matters I've got some more questions/comments to share with you:

1) When Marvel gave the Hulk and Captain America their own strips in, respectively, Tales to Astonish and Tales of Suspense, each started out with a full-length issue featuring the newcomer battling the character who had occupied the magazine up to that time (Giant-Man and Iron Man). As of the next issue the book was divided into two strips, one for each character. Although the battle issue (TTA 59, TOS 58) is the first appearance of the new character in that title, the subsequent issues are the actual start of the new strip. My question is this: you list TOS 58 & 59 as being of equal value, while there is a $20 difference between TTA 59 & 60. Why the inconsistency? I feel that the battle issues should be worth as much is not more, not only because they are the actual first appearance of the character in title, but because they're great superhero brawls.

2) Iron Fist fans might not know that there was an Iron Fist strip in Marvel's Deadly Hands of Kung-Fu magazine. I believe #10 is Iron Fist's first appearance in the title, in a full-length origin story that Marvel planned for an Iron Fist mag that was scrapped. Incidentally, Deadly Hands #1 features Starlin art on the Master of Kung-Fu story, and was released at about the same time as MOKF #17

3) Speaking of the '70's black & white Marvel magazines, I think you should expand your listings of them. Many boasted great art by Marvel's top talent of the day, such as Neal Adams.

4) Anyone looking for a great '70s Marvel comic that won't cost an arm and a leg should check out the Killraven/War of the Worlds strip in Amazing Adventures #18-up, especially #27-on, which have stunning art by P. Craig Russel of Robin 3000 fame. The debut of the series in #18 was drawn by Neal Adams and lists at $10, but the others can usually be had for less than the price of most new comics.

Well, that's it. Here's wishing you all the best with the new CBM

Chris Gage, Rhode Island

(1) We report averages, not opinions. However, I agree with your analysis. (2) The little known Starlin art you mention is absolutely incredible. It helps us remember why we love comics in the first place! (3) We are looking into then feasibility of the expanded listing that you suggest. It's all a matter of space. (4) Craig Russel Issues of Amazing ADventures are a steal!. Thanks Chris for a great letter.

Backing Board Blues

I've enclosed a backing board with some peculiar "stains". I've noticed this on an extremely small number of backing boards in my collection. The books are all Silver Age Marvels and storage conditions are as close to ideal as possible. The backing boards/books/bags have been in storage for one year. Any help you can pro-vide is greatly appreciated. Excelsior!

David J. Montoya, Jr., Calif.

The stains in question are a light weight oil. It is used as a lubricant for the machinery That manufacture inexpensive backing boards. Good question!

Showcase Rarity

I've been avidly collecting Showcase and Brave & Bold for about 11 years now, and I've noticed that some of the issues are unusually difficult to upgrade from the good to very good range. It seems as though no matter how many shops I visit or conventions I attend, there are certain issues that never turn up in decent condition. I was wondering if you, as a DC collector, have incountered a similar situation with your own collection? I rank order, based on my experience so far, the top five most difficult issues to locate in very fine or better as follows. The number one most difficult for me has been Showcase #9 (first Lois Lane). Second most difficult is Showcase #8 (second Flash). Third most difficult, Showcase #10 (second Lois Lane) Forth most difficult, Showcase #11 (third Challengers). And fifth most difficult Showcase #7 (second Challengers). A friend of mine told me that you have been "in search of the perfect Showcase" for three decades, which tells me that I am not the only one who has found the Showcase run to be very difficult. Could you tell me which five issues (in order) you have found in VF or better? I would appreciate (and I am sure other collectors would also) comparing notes with you on this most elusive of 1950s DC titles. Also I look forward with great anticipation to the upcoming merger of Overstreet's Update with the Comic Book Marketplace. I am lucky enough to have CBM (series 1) #2 thru 20. Somehow I missed #21 at the stands. I will probably never locate a #1. My best to you and your family, and wish you luck with the new venture

Daryl Evans, New Hampshire

Trust me Daryl when I say that when it comes to being frustrated in your attempts to locate high grade early Showcase, you are not alone. My top five most difficult issues are (most difficult first): #9, #8, #5, #15, and #3. Take heart, perhaps we will both find the Mint Showcase issues of our dreams before the next 30 years go by (sure we will…). Send your comments, suggestions, and questions to

Marketplace Mail
c/o CBM
P.O. Box 2610
Cleveland, TN 37320
or FAX us at
(615) 479-8156

MARVEL SILVER IS COLLECTOR GOLD

The just completed year of 1992 has been proven to be another year of escalated Silver Age values. Using the "Big Three" Marvels as an example, let's look at what has happened most recently. The Incredible Hulk #1-6 started out the year (OPU #20) valued at $3,690 and ended the year (OPU #24) at $5,750. That's an increase of $2,060 or 55.83%. Much of this increase can be attributed to the huge increase of Incredible Hulk #1, jumping from $1600 to $2,800 (a $1,200 or 75% increase). Many collectors share the opinion that this particular issue in high grade has even more potential, possibly increasing to double or even triple its present value within the next few years (high grade copies are practically nonexistent). Those that are currently available will (and do—understandably) sell for multiples of Guide. An informal survey of prominent collectors suggests that the most difficult issues to obtain in grade after issue #1 are (in order of difficulty) are #6 (a Ditko stand out), #2,#3,#4 and #5.

Fantastic Four has once again quietly climbed the value ladder and a careful look at this title shows a rather a startling development. Excluding issue #1 (valued at $5,200), two of the first five issues of FF (#2 and #5) have already surpassed the $1,000.00 plateau, with issues #3 ($900) and issue #4 ($950) of the "World's Greatest Comic Magazine" poised to do the same! It is seems reasonable to project that, given the current annual increase in value, Fantastic Four 1-10 will average over $1,000 per issue within the next 3-4 years'

With the 30th anniversary of The Amazing Spider-Man upon us, the popularity of this standard bearer continues to soar. Along with FF #1, Spider Man #1 has also attained the $5000 value level. When looking at the values of Amazing Spider-Man, Fantastic Four & Incredible Hulk first issues and the difference in value to the second issues, a pattern appears to present itself. The first issues values are approximately 3.50 times the value of the second issue! As first issue values continue to climb it will be interesting to note if this proportional relationship continues. At this writing, most comic book marketplace experts are predicting an ever widening gap as we approach the turn of the century!

The big winner in the "Value Increase Sweepstakes Race" of 1992 of the "Big Three" is Incredible Hulk (by at least three lengths). Looking at all 26 issues that have been examined, the largest percentage of increase takes place entirely within the realm of the Incredible Hulk. Issue #1 increased 75% (from $1600 to $2800); issue #6 increased 46.67% (from $375.00 to $550) and issue #3 increased 46.34% (from $410 to $600). Truly a "monster" of an increase for The Hulk!

But before we start saving our money and looking for copies, let's look at another side of the topic. As the value of the early numbers of these popular titles continue to increase, several concerns have been expressed in the collecting community worth noting here.

First, some dealers and collectors have wondered if there might be a "glass ceiling of resistance" that will develop as the cost of these issues makes them less and less affordable to more and more collectors.

Second, some "worry" about tying up $5,000 to $10,000 in one comic book (that may or may not increase in value) when there is the possibility of distributing those same dollars among a greater number of lesser priced comics (and therefore distributing the risk and potential profit).

And the third concern addresses availability and rarity. We have all been to Comic Conventions and seen multiple copies of FF #1 and ASM #1 at dealers tables. While they are not "scarce", per se, in the Fair to Fine range, they are scarce, without question, in true high grade (Very Fine or better)! This poses some real questions about paying high prices for lesser condition copies.

Whatever the answer is to these concerns above, there is no question that this popular and volatile segment of the market will continue to be a central focus of the hobby. Ultimately though, the question of where and when to spend your hard earned dollars is an issue that every collector faces. With careful study, attention to market trends in your local region, and (most importantly) thoughtful examination of your own personal collecting goals, you can realize both a satisfying return on your investment and experience the camaraderie of fellow collectors along with the thrill (and don't forget the fun) of pursuing and ultimately obtaining your favorite title. Remember, the secret to being a wise investor is to be a wise collector first! See you in the next issue of CBM! ■

The last five years have proven to be a time of outstanding increases in the value of Silver Age comic books. Vast attention (and publicity) has been directed to the collection of "key" issues in the highest possible condition. This has ultimately pushed the asking price up as a logical economic consequence. For the purposes of this examination and to provide a more balanced numeric base, the first ten issues of The Amazing Spider-Man and The Fantastic Four will be scrutinized and the first six (and most important) issues of The Incredible Hulk will be utilized. The Overstreet Price Guide is used to determine values (remember that the big Guide reflects values for an entire year) All values are taken from the NM 94 section of the Guide (even though it is agreed by most collectors that these issues are extremely difficult to find in NM 94 condition). The Overstreet Price Updates are used in determining values for the year 1992.

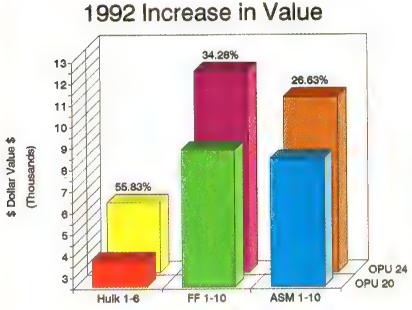
by Michael Naiman CBM MARKET ANALYST AND PRICING ADVISOR

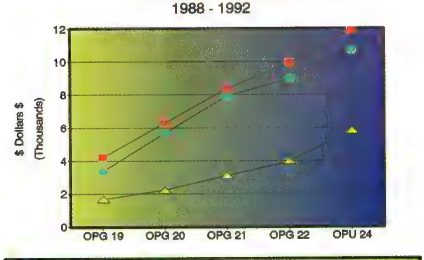
VALUATION INCREASES

1 Year (1992)	OPU #20	OPU #24	$ Increase	% Increase
The Amazing Spider-Man (1-10)	8410	10650	2240	26.63
The Fantastic Four (1-10)	8825	11850	3025	34.28
The Incredible Hulk (1-6)	3690	5750	2060	55.83

5 Years (88-92)	OPU #19	OPU #24	$ Increase	% Increase
The Amazing Spider-Man (1-10)	3333	10650	7317	219
The Fantastic Four (1-10)	4170	11850	7680	184
The Incredible Hulk (1-6)	1655	5750	4095	247

10 Years (83-92)	OPU #14	OPU #24	$ Increase	% Increase
The Amazing Spider-Man (1-10)	1715	10650	8935	520
The Fantastic Four (1-10)	2890	11850	8960	310
The Incredible Hulk (1-6)	1250	5750	4500	360





PREMIUM COMIC RINGS

60 COUNT 'EM 60!

By JOHN SNYDER

Interest in and demand for comic character rings remains high and. many new collectors are entering the premium ring market, mostly to buy. When Overstreet Publications released the 6th edition of the Overstreet Comic Book Companion late last year, it featured the first ever price listing for premium rings (including photos). Collectors finally had access to an extensive reference which had a stabilizing effect on this fast growing collectibles area.

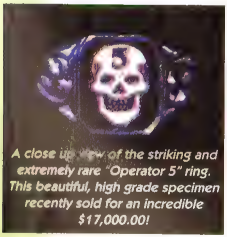
I thought CBM readers might be interested in reading the recent comments of some prominent ring collectors from around the country. Here are samples of their recent comments:

Frank Salacuse
President, Super Glue Corp.
New York:

"I've been watching this market for about a year and I believe the time to get in is now, before it's too late to find the better material. I just bought a terrific Tom Mix Deputy ring... it's really great!"

John Wise
Regional Insurance Agent
Kentucky:

"I think the rings are wonderful. I am looking to add the Shirley Temple ring to my collection this year".



A close up view of the striking and extremely rare "Operator 5" ring. This beautiful, high grade specimen recently sold for an incredible $17,000.00!

Bob Hritz
Detective
Illinois:

"The rings are my favorites in terms of collecting comic related memorabilia. I just finished putting together the Teenage Mutant Ninja Turtle set, which I feel will be a great investment in the future."

Steve Geppi
President,
Diamond Comic
Distributors
Maryland:

I've never seen anything like this before. Every time my ads bring in a newly discovered or rare ring... out the door it goes at a record price! I hope to be a big buyer of the rare rings this year."

Robert Hall
President, Real Estate Company
Pennsylvania:

"I collect all kinds of comic related items. I place the rings in a special category because they are truly rare, plus they make a nice display that doesn't take up much room. Amazingly, most of the rings are still relatively inexpensive. It's just finding the little gems that's tough!"

Bruce Rosen, M.D.
Pennsylvania:

"I'm hoping to add a few of the expensive rings to my collection this year. My only concern is that the availability of some of the rarer rings seems to be drying up, which might frustrate the interests of some advanced collectors."

Dave Anderson, D.D.S.
Virginia:

"I feel my investment in Superman collectibles (such as the Superman Prize ring) will jump in value at about the same rate as my 'Mile High Comics'. However, it really makes no difference to me because I'm not planning to ever sell them."

Harry Matetsky
Publisher
New York:

"Collecting rings is fun and that's all I care about when it comes to a hobby. I recently found a ring put out by Oui magazine as a premium when they did an article on this subject back in the '70s. This is just more proof that there are still rare rings to be discovered and located".

Larry Leong, D.D.S.
California:

"I've been a collector of comics but my son likes the rings the best, so I started buying some of the rings last year. Now I'm appreciating and collecting them as well!"

Scott Rona
Comic Shop Owner
Florida:

"I've been encouraging a lot of my customers to get involved in the premium ring market. I just purchased the rare Spider-Man Vitamin ring, and I feel it will be a great investment."

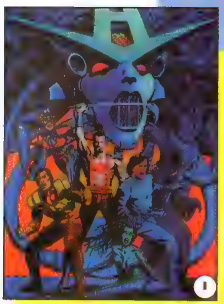
And now on to some of the astounding prices recently realized for Premium Comic Character Rings. On the next page are some documented CASH sales (no trades) for comic character rings in the last quarter of 1992. ■

COLLECTOR'S EXCLUSIVE!

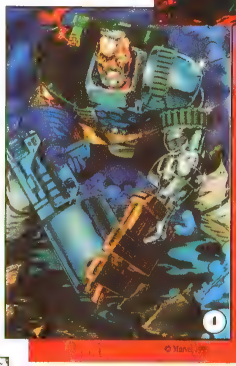
1	1934 World's Fair Ring	$150.00
2	Andy Pafco Ring	$150.00
3	Black Flame Compass Ring	$400.00
4	Buck Rogers "Initial" Ring	$400.00
5	Buck Rogers "Repellar"	$2,200.00
6	Captain Hawks Ring	$235.00
7	Captain Marvel Ring	$2,000.00
8	Captain Midnight "Sun God" Ring	$2,500.00
9	Captain Midnight Flight Commander Ring	$500.00
10	Captain Midnight Marines Ring	$400.00
11	Captain Midnight Printing Ring	$600.00
12	Captain Video Photo Ring	$400.00
13	Chief Wahoo	$200.00
14	Cousin Eerie Ring	$100.00
15	Dick Tracy Hat Ring	$300.00
16	Dick Tracy Secret Compartment Ring	$400.00
17	Donald Duck (Ingersole-Disney) Ring	$200.00
18	Flying Saucer Ring	$2,000.00
19	Frank Buck "Initail" Ring	$450.00
20	Frank Buck Ring (Silver)	$2,000.00
21	Gabby Hayes Canon Ring	$250.00
22	Green Hornet Secret Compartment Ring	$1,200.00
23	Hoppy Face (Hopalong Cassidy) Ring	$150.00
24	Howdy Doody "Jack-In-The-Box" Ring	$5,500.00
25	Howdy Doody Flashlight Ring	$150.00
26	Huckleberry Hound Club Ring	$200.00
27	Jack Armstrong Green Stone Ring	$800.00
28	Joe Louis "Face" Ring	$4,000.00
29	Kellogs "Crackle" Ring	$350.00
30	Kellogs "Snap" Ring	$500.00

31	Kool-Aid Pirate Ring	$110.00
32	Lone Ranger Atomic Bomb	$150.00
33	Mickey Mouse (Ingersole-Disney) Ring	$200.00
34	Operator 5 Ring	$17,000.00
35	Pluto Ring (Ingersole-Disney)	$175.00
36	Popeye Tin Ring	$100.00
37	Popsicle Boot Ring	$150.00
38	Quake Figural Ring	$500.00
39	Quisp Figural Ring	$1,000.00
40	Radio Orphan Annie Birthstone Ring	$350.00
41	Rocket To Moon Ring	$600.00
42	Roy Rogers Branding Iron Ring	$200.00
43	Schmoo "Lucky" Ring	$125.00
44	Shadow Blue Coal Ring	$750.00
45	Shadow Ring (Carey Salt)	$1,200.00
46	Sky King Aztec Ring	$1,000.00
47	Sky King Mystery Picture Ring	$800.00
48	Sky King Teleblinker Ring	$100.00
49	Space Patrol "Hydrogen" Ring	$300.00
50	Spider Ring	$10,000.00
51	Spider-Man Vitamin Ring	$200.00
52	Straight Arrow "Face" Ring	$100.00
53	Superman Crusader Ring	$200.00
54	Superman Tim Ring	$15,000.00
55	Ted Williams Baseball Ring	$800.00
56	Terry & the Pirates Golden Ore Ring	$150.00
57	Tim Club Ring	$750.00
58	Tom Corbett Expansion Ring	$400.00
59	Tom Mix Deputy Ring	$5,000.00
60	Tom Mix Marlin Ring	$300.00

CBM HOT PICKS



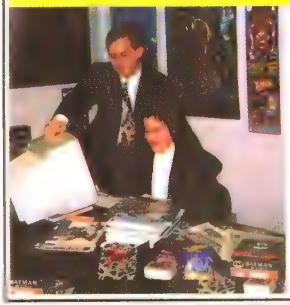
1. Rai & the Future Force #9, © Valiant
2. Infinity Crusade #1, © Marvel
3. Youngblood: Strikefile #1, © Rob Liefeld
4. Cable #1, © Marvel
5. Adventures of Superman #500 & 501, Action #687, Superman #78, Superman: Man of Steel #22, all © DC
6. Spider-Man Unlimited #1, © Marvel



SILVER SHOWCASE BONANZA

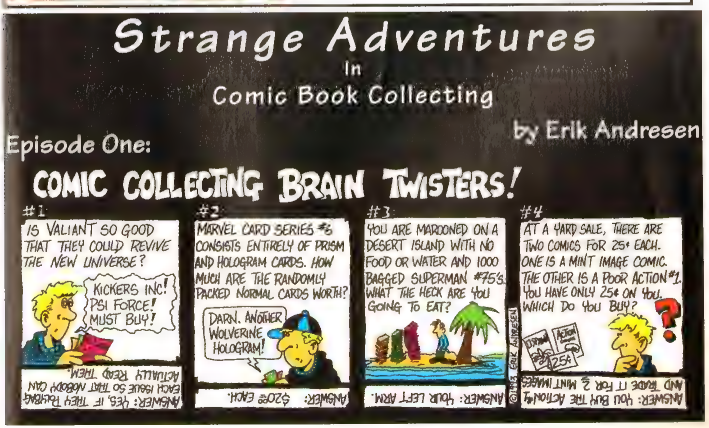
Southfield, MI–Michael Goldman (right), owner of Motor City Comics, just purchased a rare high-grade Silver Age DC collection, which included early Showcase Comics from the late 1950s. Amazingly, the overall condition of the collection is reported to be VF to NM with extremely white pages, and with extremely high cover reflectivity. To add to the intrigue of this amazing find, the comics were apparently purchased directly from the newsstand and are described as an "original owner" collection. The original purchaser paid for their comics with money earned from his paper route. Most seasoned Silver Age DC collectors consider high-grade Showcase Comics to be among the most difficult to find. – CBM

CBM NEWS



CHILDHOOD HOBBY LEADS TO BIG BUSINESS

Tulsa, OK–John Fate (pictured with partner Lisa Launius), president of ComicMart, never dreamed his childhood hobby would later inspire him to create one of the newest developments in comic collecting. ComicMart is a computerized trading network which provides collectors and dealers an electronic means of buying and selling comic books. Fate, who holds a B.S. from Oklahoma State and Launius, who is a graduate in business administration, have combined their professional knowledge and love of the hobby to create this new service for comic book collectors. Computerized networking, including fax networks and on-line systems, provide collectors, investors, and fans with an increasing number of acquisition and sales alternatives. – CBM


Strange Adventures
In
Comic Book Collecting
by Erik Andresen
Episode One:
COMIC COLLECTING BRAIN TWISTERS!
#1
IS VALIANT SO GOOD THAT THEY COULD REVIVE THE NEW UNIVERSE?
KICKERS INC! PSI FORCE! MUST BUY!
ANSWER: YES, IF THEY TARGET EACH ISSUE SO THAT NOBODY CAN ACTUALLY READ THEM.
#2
MARVEL CARD SERIES #5 CONSISTS ENTIRELY OF PRISM AND HOLOGRAM CARDS. HOW MUCH ARE THE RANDOMLY PACKED NORMAL CARDS WORTH?
DARN. ANOTHER WOLVERINE HOLOGRAM!
ANSWER: $.20¢ EACH.
#3
YOU ARE MAROONED ON A DESERT ISLAND WITH NO FOOD OR WATER AND 1000 BAGGED SUPERMAN #75'S. WHAT THE HECK ARE YOU GOING TO EAT?
ANSWER: HOUR LEFT ARM.
#4
AT A YARD SALE, THERE ARE TWO COMICS FOR 25¢ EACH. ONE IS A MINT IMAGE COMIC. THE OTHER IS A POOR ACTION #1. YOU HAVE ONLY 25¢ ON YOU. WHICH DO YOU BUY?
ANSWER: YOU BUY THE ACTION #1 AND TRADE IT FOR 2 MINT IMAGES.

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NEW GLADSTONE DUCK$ MAY MEAN COLLECTOR BUCK$

Wak! Gladstone Comics you say? You mean those beautifully produced yet relatively "common" Disney comics that as recently as a year or two ago you could still find in the 25¢ bins of many stores? Yep... those are the ones. But before we consider the pursuit of "Another Rainbow" in possible comics investment, let's consider what we know.

First, Disney's traditional comics (featuring Donald Duck, Mickey Mouse and Uncle Scrooge) will be published by Gladstone once again, beginning with the issues shipping in May, according to an official communiqué jointly released by Gladstone and the Walt Disney Company.

The new license is actually with The Bruce Hamilton Company, who uses the name Gladstone as their comic book imprint. Another Rainbow (a name familiar to long time collectors) is another subsidiary of the same company.

Bruce Hamilton, president and publisher of the Prescott, Arizona-based comic company (and long-time Disney licensee) announced "There will be no break in the continuity of Disney's current titles of Walt Disney's Comics & Stories, Uncle Scrooge, and Donald Duck Adventures. The first Gladstone Imprints will ship right on the current schedule".

Hamilton further stated "What we want everyone to know, however, is that these comics will become bi-monthlies at that time, alternating with three additional titles that will debut in June, Uncle Scrooge Adventures, Donald Duck, and Donald and Mickey." That last title is a slightly revised continuation of Mickey and Donald, which Gladstone published in a previous licensing arrangement with Disney that was discontinued approximately three years ago.

Underscoring this new working relationship between Disney and Gladstone are the covers to the new books themselves. They will bear both the newly designed Gladstone imprint and Disney's familiar colophon. This is a real landmark and more proof that these are going to be great comics.

But how will the newly produced Gladstones affect interest in (and possible collector pressure on) the old Gladstones? Well, it's an old story in the comic book collecting world. One doesn't have to have a stratospheric IQ to see the possible parallels to other collectible comic book publishing companies.

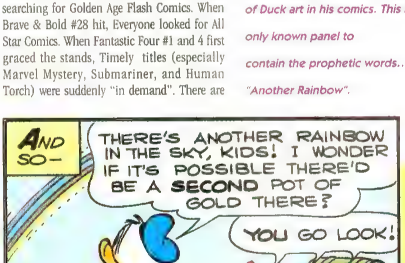
A few cases in point. Less than a decade ago, Gold Keys were not exactly hot property. Oh, a few loyal collectors avidly pursued these great books, but the vast majority ignored them. Then suddenly "old" Gold Key characters like Solar, Magnus Robot Fighter, and Turok are resurrected and WHAM! somewhat predictably, interest in the older stuff starts to take off.

Other examples go way back. When Showcase #4 came out, early collectors began vigorously searching for Golden Age Flash Comics. When Brave & Bold #28 hit, Everyone looked for All Star Comics. When Fantastic Four #1 and 4 first graced the stands, Timely titles (especially Marvel Mystery, Submariner, and Human Torch) were suddenly "in demand". There are many more examples (to numerous to mention here) that take us right up to the present.

Now I'm not suggesting that one would readily pay exorbitant prices for old Gladstone back issues. But any prudent, future thinking, collector is not going to turn a blind eye to the obvious collector potential of beautifully produced and already difficult to find in high grade comics. And as a bonus, the first series Gladstones just happen to contain impeccably drawn and wonderfully appealing stories that are just plain fun to read!

Remember just a short time ago when they told you "nobody wants those dumb old Gold Keys?" Just like then, we may be poised on the brink of the next collecting bonanza... and its name just may be Gladstone! ■

A rare discovery! Carl Barks drew probably 50,000 gorgeous panels of Duck art in his comics. This may be the only known panel to contain the prophetic words... "Another Rainbow".


AND SO—
THERE'S ANOTHER RAINBOW IN THE SKY, KIDS! I WONDER IF IT'S POSSIBLE THERE'D BE A SECOND POT OF GOLD THERE?
YOU GO LOOK!
© Walt Disney Prod. 1993

by Gray W. Tracer

THE SONS OF BATMAN AND SUPERMAN

Throughout the 1960's and early 1970's a large youth "counter-culture" was developeding. The widening generation gap became an increasingly popular theme of movies, TV, and books. It wasn't long before the obsession with the "baby-boomer" generation caught up with comics. Dick Grayson quit his Robin role to attend college. The Green Arrow's ward, Speedy, and Spider-Man's roommate, Harry Osbourne, were disenchanted because of a lack of positive male role models. Each eventually became drug addicts.

By 1973, comicdom (like much of mass media) was filled with the "relevant" exploits of "hip" and "mod" teens. This culminated with the introduction of two unlikely but interesting spin-offs of the DC universe: Superman, Junior and Batman, Junior.

© DC Comics 1993

The "Super-Sons" were introduced in the 215th issue of one of National's longest running titles, *World's Finest Comics*. They were the "real live" (not "imaginary") offspring of Superman and Batman. The writers implied that the stories took place "in the future", after Batman and Superman had married and settled down. Exactly who "Supes" and "Bats" had married was never made clear to the reader, and to make sure fans stayed in the dark, the wives' of the fabled pair were never shown. (Superman's wife, however, did have long, black hair just like...? Nah.)

See if this sounds symbolic of the times. Convinced that their father's generation have screwed everything up, Batman Jr. and Superman Jr. are rather testy, rebellious, and even a little sarcastic. Clark Kent Jr. is the rabble-rousing editor of an "underground" newspaper. Bruce Wayne Jr. is a spoiled millionaire playboy who enjoys "slumming" with the poor. Together, they battle crime and undo injustices, occasionally riding cross-country on a motorcycle a la Peter Fonda and Jack Nicholson in the famous film "symbolic" of a generation, EASY RIDER. Usually they wind up keeping evil businessmen from destroying the environment and from oppressing the underclass in underdeveloped regions. Whatever the super-sons do, it's sure to be anti-establishment and politically correct.

© DC Comics 1993

In *World's Finest Comics* #231, for example, they actually imprison their fathers for being super heroes. "Playing hero is a smoke screen", exclaims Bruce Jr., "blinding us to the wars, poverty, hunger, and injustice all over the world!" After sentencing their dads to be incarcerated until "your consciousness level is raised" they soon find themselves playing hero the way their fathers would, eventually tackling a world-wide conspiracy to destroy the environment. The battle culminates when they (I swear I'm not making this up) prevent a rocket full of freon from being launched into the ozone layer! I'd bet anything this is the first reference to a "freon-destroying-the-ozone-layer" doomsday scenario in comic book history. Bear in mind that this story was written in 1975, more than a decade before global warming became the focus of world attention like it is today. Anyway, by the end of the story the super-sons decide to release their dads and allow them to continue their establishmentarian ways. In fact, in most of these stories, the super-sons start out idealistic, rebellious, and anti-authority and wind up compromising with and understanding the views of the older generation.

The writers also used another novel plot device to spice up the story lines. They made the two super offspring only "half super", their genetic structure weakened by their "human" mothers. Superman Jr. can only leap 100 miles, bullets feel like bee stings, bombs knock him unconscious, and he can only survive a mere two days without air. Bruce Jr. (who, of course, is not even super to begin with) is only half-playboy and half-superhero (since he didn't know his dad was Batman until late in life when Bruce Wayne's playboy act had already impressed his psyche and blah blah blah...pant... huff....wheeze...whew!)

The super-sons made about ten appearances between *World's Finest Comics* #215 and #241 (1976). The rebel-without-a-clue bit probably wore a little thin as the hippies became yuppies and the 1970's youth culture increasingly sought discos, pet rocks, and mood rings. The very last appearance of the super-sons was in *World's Finest Comics* #263 (Jun-Jul 1980, see cover at left), wherein it is suggested that the super-sons were really a computer model simulation all along (like the "Holo Deck" on Star Trek The Next Generation). Somehow, the computer images in this story materialize as physical beings and they wreak havoc until they are eventually

disintegrated. Denny O'Neil's fun-to-read story is filled with humor and pathos, reminiscent of the first Bizarro stories. This comparison fits quite well because the super-sons, like the Bizarros before them, are supposed to be the imperfect duplicates of Superman and Batman, especially to the "older generation"!

The other Super-son stories were written by Bob Haney, and are also a real "trip" to read (as in engaging and entertaining). With all their flaws and raw idealism, the Super-sons provide a refreshing, more human alternative to the perfect, larger-than-life super heroes their dads often are. Artwork throughout the series was provided by Dick Dillin, Henry Scarpelli, Murphy Anderson, John Calnan, Kurt Swan, Tex Blaisdell, Vince Colletta, Rich Buckler, and Dick Giordano.

But even more amazing than the stories themselves, is the price of these historical oddities. *World's Finest Comics* #215-#238 currently guide at "dirt cheap" prices (see price guide section and be startled), which means you can buy the entire Super-son saga (should the urge possess you) for less than a bagged *Superman* #75 (which you can't even open and even if you do there's only one panel per page and it's been reprinted a billion times and how the hell are you supposed to get that stupid arm band on in the first place) and comic collecting can be awfully fun and even inexpensive if you just look around a little and how 'bout all those neat and cheap non-hot books and blah blah blah...pant...huff....wheeze...whew!? See ya next issue...double whew...! ■

I THINK YOU'VE SLIPPED THE PROVERBIAL COG, BUT I'LL TAKE YOUR WORD FOR IT!
HANG ON! IF WE'RE IN SOME KIND OF TRAP, WE'RE GONNA GET OUT!

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COMING NEXT ISSUE

Amazing, incredible, wonderful...
and sometimes truly fantastic!

"Superheroes You Never Heard Of"
read Comics In A *Flash* by Tony Starks
plus
"Men Of Mystery" by Jeff Gelb &
"The Mightiest Team On Earth" by Steve Gentner

LOST COMICS OF THE '70s

Twenty years seems to be a magic number for collectibles. A quick look through the Overstreet Price Guide will confirm that the most popular titles of the 1960s (*Spider-Man Fantastic Four Avengers, Justice League Of America, Flash, Green Lantern*) have been among the hottest collectibles of the 1980s.

Using the same "formula of prediction" we can project that the hot collectibles of the '90s will likely be those "Lost Comics of the '70s". Here are a few to keep an eye out for as you scour the bins, shops, flea markets, and conventions:

House of Secrets #92 (6-7/71)

1st appearance of the Swamp Thing. Appearing in motion pictures and television, and with art by Bernie Wrightson, grand master of the macabre, this is arguably the most important character introduced by DC in the 1970s. An EXTREMELY difficult book to find, expecially in high grade. Few collectors purchased and saved DC horror/mystery titles. Currently $225 in NM, but many collectors are offering multiples of guide for high grade copies... and are still searching!

Swamp Thing #1-24 (10-11/72)

Series begins by Wrightson. #1 is currently $46 in NM. Wrightson does the first 10, with a beautiful Batman x-over in #7, and Nestor Redondo's art in issues #11-24 is much better than the $2.50 price indicates.

Marvel Team-Up #1 (3/72)

Think of it as a *Spider-Man* #1 from 1972, which is reason enough to cheerfully pay $55 for a NM copy. This often overlooked first issue started an uncommonly long 150 issue run that always sold well. Marvel only cancelled the title to make room on their schedule for "Web of...". Team-Up gave Marvel a vehicle to "showcase" their lesser known characters and the #1 is still priced like a sleeper.

Marvel Premiere #1 (4/72) & ***Warlock #1*** (8/72)

Based on sales of the current series, one would have to conclude that Warlock and his cosmic storyline was simply 20 years ahead of its time. Collectors now love the character and they love his 70s first issues. Currently $35-45 in NM; they will, no doubt, go higher. ■

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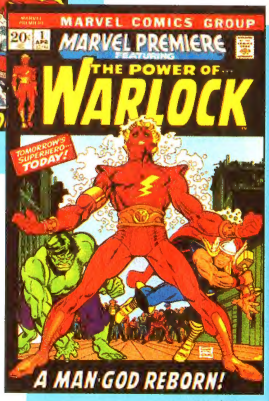

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By Tony Starks

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